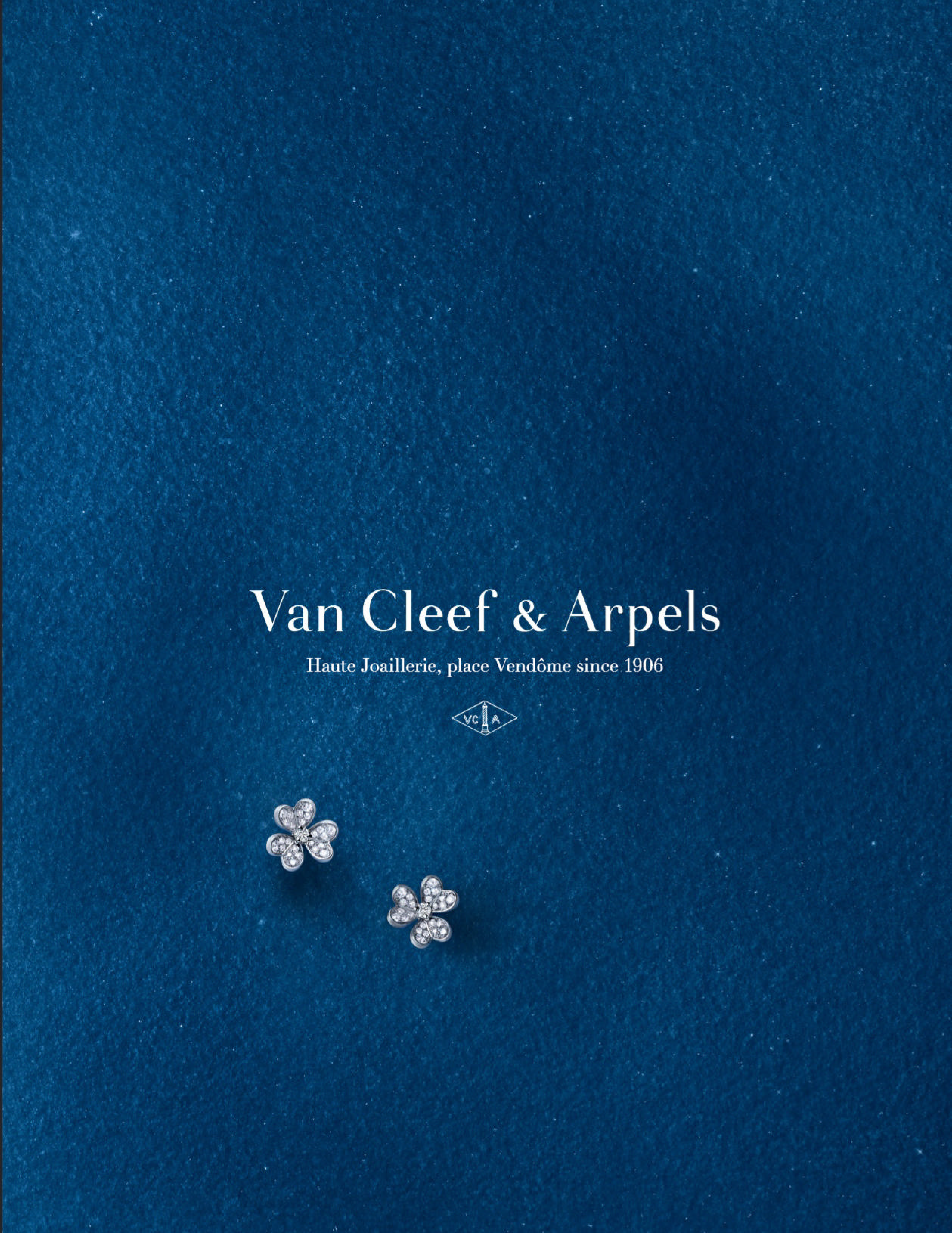
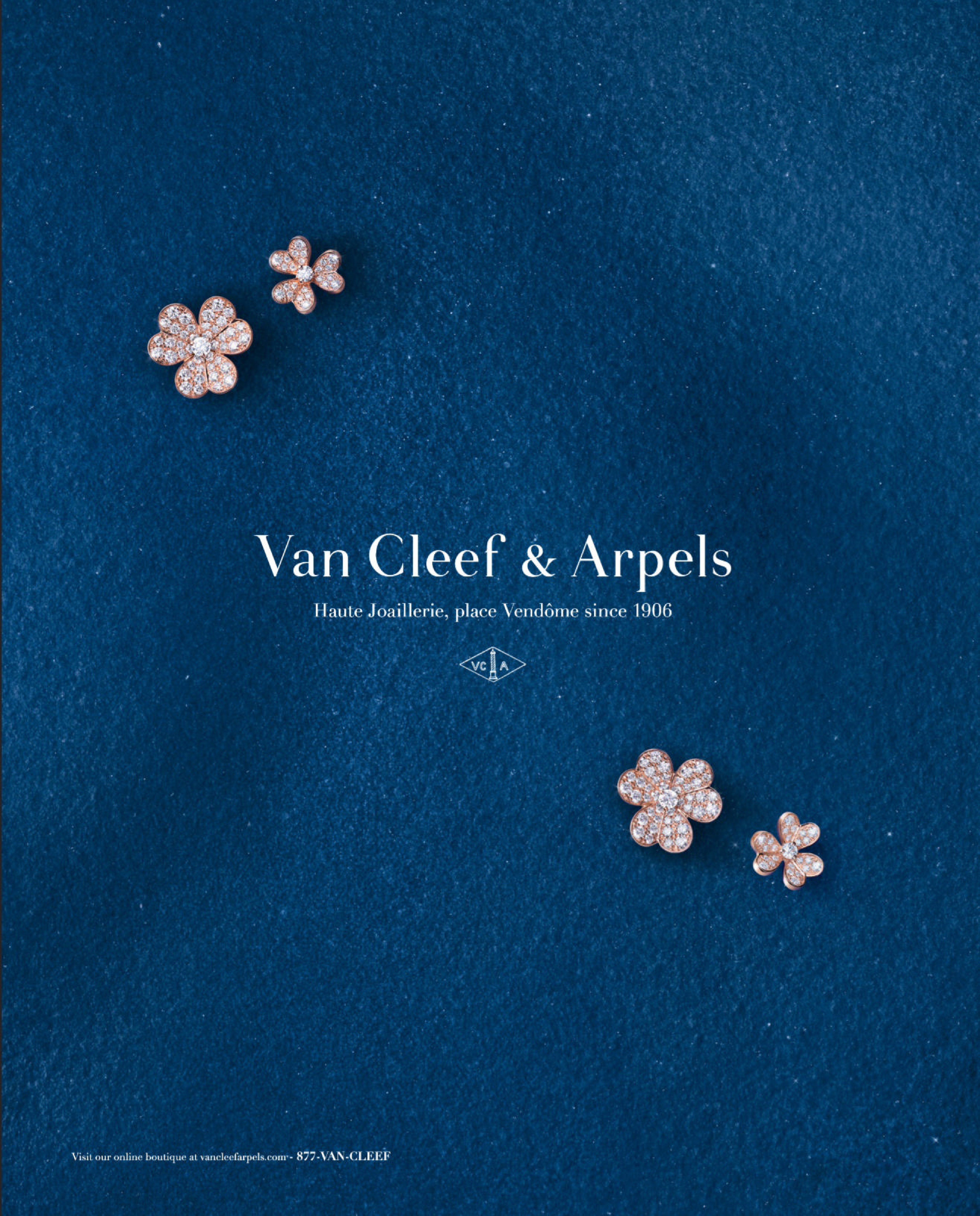

Harper's
BAZAAR
THE HOME ISSUE
The
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MINIMALIST Coats,
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BIG '90s ENERGY
Behind the
OPULENT
SCENES of
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Flora Collection
Frivole, Lotus, Cosmos,
and Rose de Noël creations.

"Learning to be me *has been a* journey. *I tried* being small *and* feeling things *in little ways*. *It took me a* long time *to get to* know myself, *to* accept myself, *and on some days to really* like *and* love myself."

TRACEE ELLIS ROSS

Photograph by RENELL MEDRANO / Styling by SAMIRA NASR

Opera coat, BALENCIAGA COUTURE. *Earrings,* TIFFANY & CO. SCHLUMBERGER.


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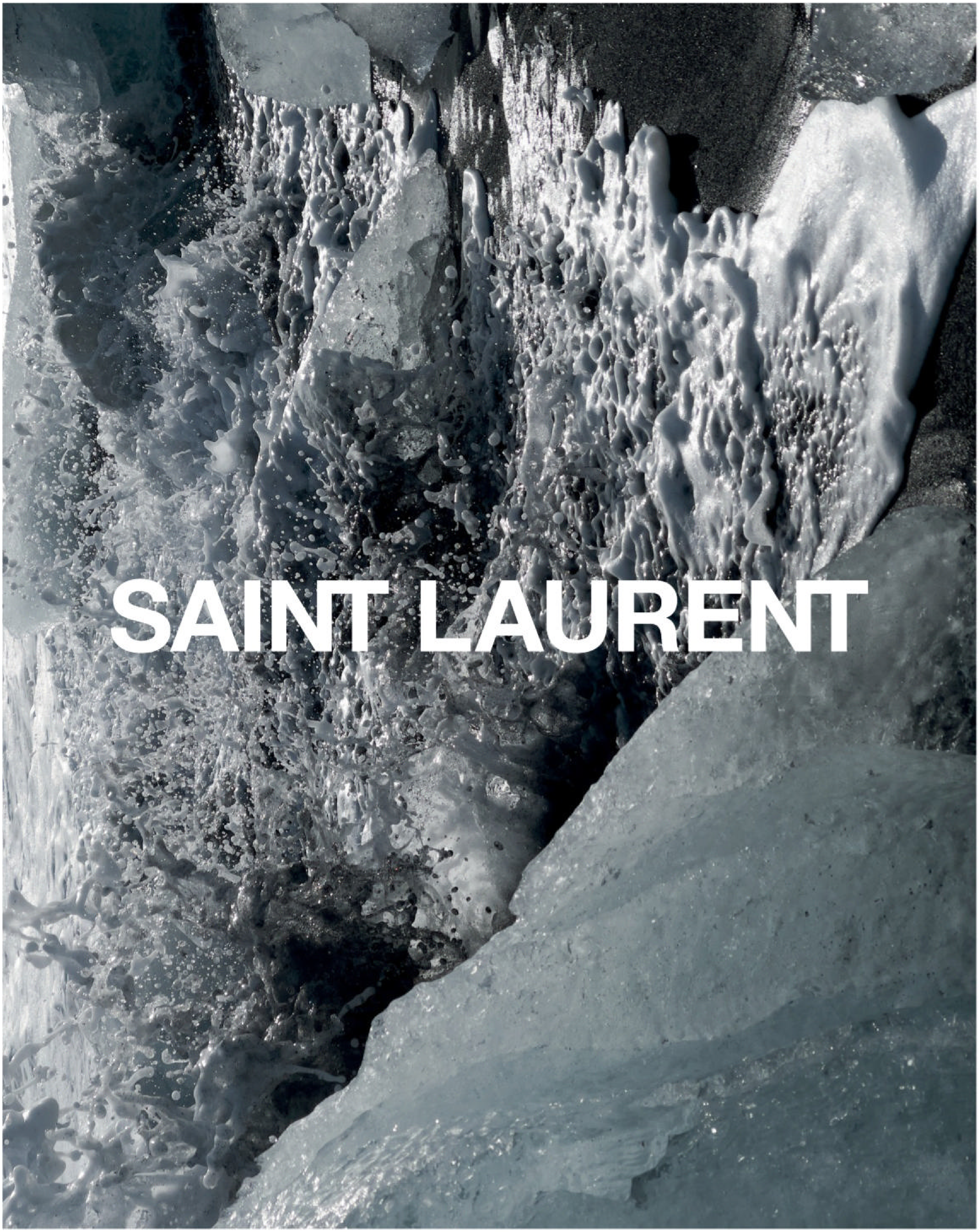







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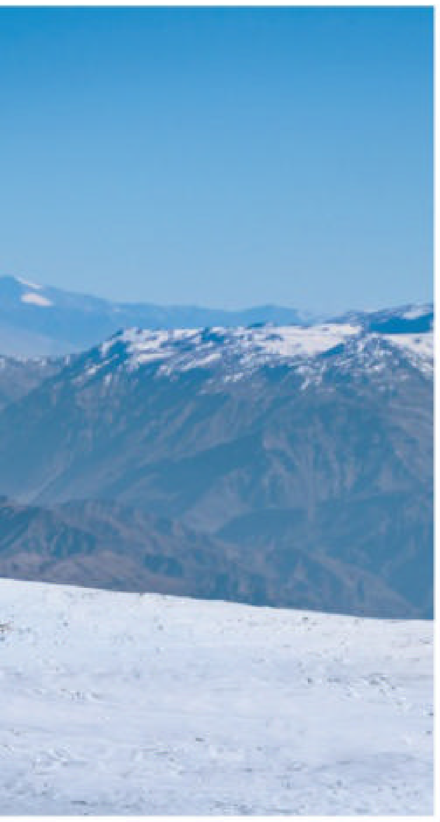
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EDITOR'S LETTER

What Makes a HOME



Alexandre Vauthier Haute Couture jeweled headpiece; alexandrevauthier.com. Falke tights, $21; falke.com.

Our November issue is dedicated to the idea of home—not just the architecture and interiors that compose a physical one but what home means to different people, the homes we find and seek out, and the homes we create for ourselves and for others.

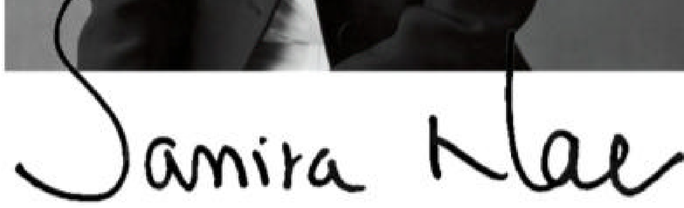
When I think about home, I don't think about a place. Instead, I have come to find my home with people who make me feel safe. That's why it felt right to have Tracee Ellis Ross on our cover. Long before she became the CEO of her own hair-care line (Pattern) and an actor who would break the mold for portrayals of Blackness on TV (including on *Black-ish*), we were interns together back in 1995 at the now-shuttered fashion magazine *Mirabella.* In the years since, Tracee has become one of my closest friends, part of a group of women who represent home to me. The qualities that she brings to our friendship—her warmth, curiosity, humor, and wisdom—are captured so beautifully in the cover story by our features director, Kaitlyn Greenidge. I also think it's clear from the images, shot by Renell Medrano at the Storm King Art Center in New York's Hudson River Valley, that Tracee never really left fashion, as she revels in some of the season's most exquisite couture gowns.

Elsewhere, two women who once called the fashion industry home—former Barneys New York women's fashion director Amanda Brooks and onetime *Garage* creative director and Prada muse Shala Monroque—grant us generous looks at the new homes they've created. For Brooks, it's an 1820s farmhouse with a garden and a boutique in the English countryside. For Monroque, it's a farm and retreat in her native Saint Lucia. Both left the fashion world after the breakneck pace and always-on lifestyle wore them down physically and mentally; now they are coming back to fashion on their own terms.

Some never know the security or safety of home; it is important to remember what a privilege it is to have one. In our Voices section, the dissident artist and activist Ai Weiwei speaks with our contributing editor at large, Stephen Mooallem, about how his upbringing in China, marked by upheaval, surveillance, and violence, has informed his work, sense of mission, and concept of family and home. (He wrote his memoir, *1,000 Years of Joys and Sorrows,* so his son, Ai Lao, will know his story.) And Sarah Miller explores the apparent futility of home in a darkly humorous essay about her decision to renovate a kitchen in her Northern California house, which is in the direct path of catastrophic and worsening wildfires.

This issue marks the one-year anniversary of my first issue at *Harper's Bazaar.* In these pages, on our website, and across our social platforms, my team and I are hoping to create a kind of home too—one where you feel engaged and seen and discover the best in fashion as it intersects with our wider world. Welcome home!





ROSS AND NASR: RENELL MEDRANO; FASHION EDITOR: SAMIRA NASR; HAIR: LATISHA CHONG; MAKEUP: MARCELO GUTIERREZ FOR CHANEL BEAUTY. NASR PORTRAIT: JODY ROGAC







P L A Y L I S T

INTRODUCING THIS ISSUE'S MUSIC DIRECTOR

YEBBA

FEATURED TRACKS



1. **"GOT 'TIL IT'S GONE"**
Janet Jackson



2. **"LOVELY DAY"**
Robert Glasper Experiment



3. **"TOMORROW'S DUST"**
Tame Impala



4. **"THIS IS ME TRYING"**
Taylor Swift



5. **"WELCOME HOME, SON (REMASTERED)"**
Radical Face

6. **"COLD"**
Robert Glasper

7. **"TILL IT'S DONE (TUTU)"**
D'Angelo and the Vanguard

8. **"CHANCE WITH YOU"**
Mehro

9. **"PIE IN THE ELECTRIC SKY/IF I LAY DOWN WITH YOU"**
Lewis Taylor

10. **"BEACH BABY"**
Bon Iver

11. **"GETTIN' OLD"**
6lack

12. **"RISK"**
FKJ & Bas

13. **"LEVITATE"**
James Francies

14. **"PARTY"**
Kenneth Whalum

15. **"THE OTHER LOVER"**
Little Dragon & Moses Sumney

Listen to Yebba's full playlist exclusively on Apple Music.

With her varied stylistic RANGE *and spellbinding* VOCALS, *singer-songwriter* ABBEY "YEBBA" SMITH *is one of today's most prodigiously gifted artists*

In September, she released her debut album, *Dawn,* which was inspired by her late mother and the promise of a new day. Produced by Mark Ronson, the project touches on pop, jazz, blues, and R&B and features collaborators such as A$AP Rocky, Questlove, and Kaytranada. Smith, 26, has previously lent her vocals to tracks by the likes of Sam Smith, Drake, and Ed Sheeran, winning a Grammy in 2019 for her performance on PJ Morton's "How Deep Is Your Love." For this issue, she curated a playlist around the theme of home that includes Janet Jackson's 1997 hit single "Got 'Til It's Gone" and Tame Impala's stripped down "Tomorrow's Dust"—songs that, as she explains, "are good for playing when cooking, cleaning, coming home from work, or having a stay-at-home day." HB

TEXT BY ARIANA MARSH / PHOTOGRAPH BY HEATHER STEN


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WHY DON'T YOU...?

The Month *in* CULTURE *and* STYLE

1 STREAM

TICK, TICK...BOOM!

Adapted from *Rent* creator Jonathan Larson's 1991 autobiographical musical, Lin-Manuel Miranda's feature directorial debut follows the theatrical composer (Andrew Garfield) as he navigates love, success, and ambition in New York. Out November 19 on Netflix.



2 HOST

A PICTURE-PERFECT DINNER PARTY

Table + Teaspoon offers six decor packages that come with runners, plates, silverware, candles, and more. Receive by mail, bask in compliments from your guests, and then when the party's over, send it all back with a prepaid shipping label—no cleanup required.



3 SEE

HANK WILLIS THOMAS'S "ANOTHER JUSTICE"

Opening November 12 at L.A.'s Kayne Griffin gallery, this show of new works by the acclaimed conceptual artist explores the American dream in the context of anti-Blackness, police brutality, and mass incarceration through two large-scale sculptures and seven quilted pieces constructed from flags and prison uniforms (center).



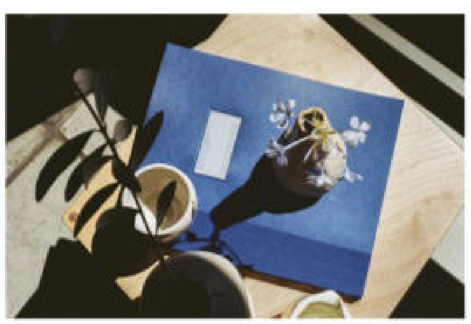




4 COZY UP

TO EVENINGWEAR

For a relaxed, modern approach to dressing up, make like Chanel, Louis Vuitton, and Dior and layer a knit under your favorite sparkly set or gown.



5 REFLECT

WITH INTENT

The Moon Lists, Workbook 02 is a guided journal that uses prompts and encourages list-making and observation as tools for self-care.

6 SAVOR

COURTNEY BARNETT'S NEW ALBUM

Out November 12, *Things Take Time, Take Time,* the third studio effort from Grammy-nominated singer-songwriter Barnett, is a stunning pandemic-era meditation on vulnerability, perspective, and finding joy in the everyday.

7 HAVE A LAUGH

AT THE NEW YORK COMEDY FESTIVAL

The annual celebration returns from November 8 to 14 at venues across the city's five boroughs. More than 200 entertainers, including Michelle Buteau, Alok, Nick Kroll, and Amanda Seales, are set to perform.



ANDREW GARFIELD AND ALEXANDRA SHIPP IN *TICK, TICK...BOOM!*: MACALL POLAY/NETFLIX; TABLE SETTING BY TABLE + TEASPOON: NATALIA TIRADO; HANK WILLIS THOMAS, *AMERICA*, 2021, MIXED MEDIA INCLUDING AMERICAN FLAGS, 72 x 170 x 2.5 IN (182.9 x 431.8 x 6.4 CM), © HANK WILLIS THOMAS, PHOTO BY FLYING STUDIO, LOS ANGELES, COURTESY THE ARTIST AND KAYNE GRIFFIN, LOS ANGELES; CHANEL, LOUIS VUITTON, AND DIOR RESORT 2022: COURTESY THE DESIGNERS; *THE MOON LISTS, WORKBOOK 02*: CARISSA GALLO; COURTNEY BARNETT'S *THINGS TAKE TIME, TAKE TIME:* MOM + POP MUSIC/MARATHON ARTISTS; MICHELLE BUTEAU: LORENZO BEVILAQUA/ABC VIA GETTY IMAGES; ALOK: ROY ROCHLIN/GETTY IMAGES FOR IMG FASHION; NICK KROLL: RANDY HOLMES/ABC VIA GETTY IMAGES




GUESS


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Sunny Days Ahead

C O N T E N T S

THE BAZAAR







VOICES

NEWS & CULTURE

BEAUTY

On Tracee Ellis Ross: Schiaparelli Haute Couture dress and earrings; 011-33-1-76-21-62-59. Interior: Maison Plage book stack; Constanza Vallese sculpture; Jessalyn Brooks art; Arjé dining table and sofa; Ben Kicic dining chair; Kassandra Thatcher lamp; Re Jin Lee pedestal; Nordic Knots rug; all, arje.com. Anna Karlin mobile light; annakarlin.com.

TRACEE ELLIS ROSS: RENELL MEDRANO; FASHION EDITOR: SAMIRA NASR; HAIR: LATISHA CHONG; MAKEUP: MARCELO GUTIERREZ. AI WEIWEI: PEDRO NUNES/REUTERS/ALAMY STOCK PHOTO; THE ARJÉ HOME: ADRIAN GAUT

C O N T E N T S

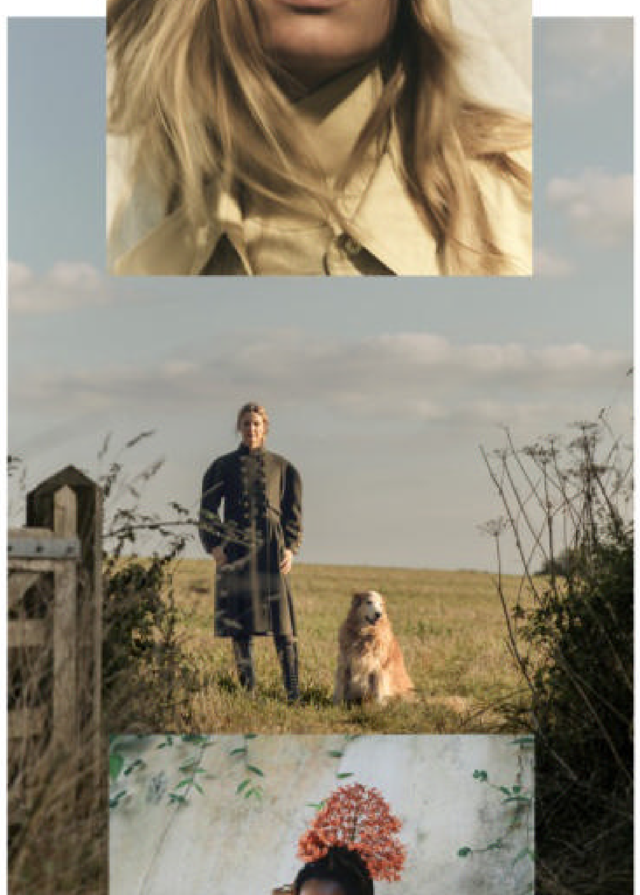


COVER

FASHION

FEATURES









From top, from “Come as You Are”: Y/Project jacket and pants; yproject.fr. Versace bikini; versace.com. Eres bikini top; eresparis.com. Dior sunglasses; 800-929-DIOR. Balenciaga necklace; 212-328-1671. Gucci scarf (in belt loop); gucci.com. Louis Vuitton boots; 866-VUITTON. From “Into the Light”: Lemaire dresses; us.lemaire.fr. On Amanda Brooks: Ulla Johnson clothing; ullajohnson.com. Ilse Jacobsen boots; ilsejacobsen.com. On Shala Monroque: Meiling dress; meilinginc.com. Nikkiebiedes jewelry; nikkibiedes.com. On the cover: Balenciaga Couture opera coat; balenciaga.com. Tiffany & Co. Schlumberger earrings; tiffany.com. To get Ross’s look, try Capture Totale Super Potent Serum Foundation ($82), Diorshow Iconic Overcurl mascara ($29.50), Diorshow Kabuki Brow Styler ($30.50), Backstage Face & Body Glow ($38), and Rouge Dior in Sillage Satin ($38); all, Dior. See the Directory for shopping details.

FROM TOP: HEJI SHIN; FASHION EDITOR: ELIN SVAHN; MODEL: VILMA SJÖBERG; HAIR: PAWEL SOLIS; MAKEUP: MATHIAS VAN HOOFF. ANNEMARIEKE VAN DRIMMELEN; FASHION EDITOR: LUDIVINE POIBLANC; MODEL: ANNA EWERS; HAIR: PAWEL SOLIS; MAKEUP: VANESSA BELLINI. AMANDA BROOKS: MAUREEN M. EVANS. SHALA MONROQUE: JUNIOR SEALY


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ON WHEN THEY FEEL MOST AT HOME



JUNIOR SEALY

PHOTOGRAPHER:
"Goodbye to All That"
Page 122

"When I'm around people with the same ethos and energy of creation and preservation of the beautiful spaces we inhabit on earth."



LEAH FAYE COOPER

WRITER:
"Goodbye to All That"
Page 122

"My older sister and I both live in New York City, and I feel most at home when I'm at her house. She and her husband are amazing hosts and incredible parents to my niece and nephew, whom I adore. I spend as much time at their place as I can."



HEJI SHIN

PHOTOGRAPHER:
"Come as You Are"
Page 114

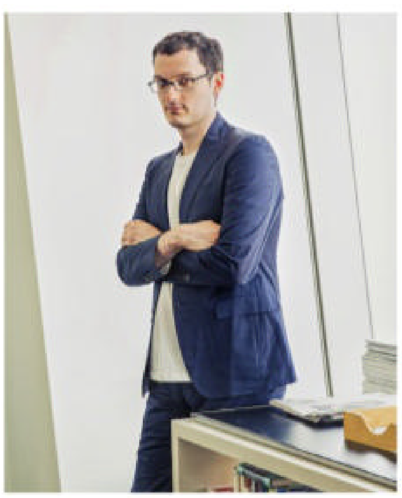
"When I am simply in the company of my family. There isn't any other sensibility quite like being surrounded by those you love. My family are the coolest, most intelligent people in this world to me."



ELIN SVAHN

STYLIST:
"Come as You Are"
Page 114

"When I'm with my dog, Zero, and my friends, drinking wine and cooking. To unwind when I get back after work, I have a ritual where I light candles, cross my legs, sit on my floor, take my pens out, and draw. That makes me feel like I am really at home."



JOSH DUBOFF

WRITER:
"Behind the Scenes"
Page 148

"*Home* makes me think of rituals: getting the same coffee order every morning and walking back to my apartment; always texting my mom immediately when the plane lands; playing the same Rihanna song whenever someone lets me DJ at a party."



BIANCA BETANCOURT

HARPER'S BAZAAR
DIGITAL ASSOCIATE EDITOR

"Home for me has always been more about moments rather than places. I feel most at home when I'm cooking arroz con pollo in my kitchen, cracking jokes over FaceTime with my nieces and nephews, or cozied up with a glass of wine on the couch with my boyfriend, watching *Ted Lasso.*"



PETER LANGER

PHOTOGRAPHER:
"Let It Shine"
Page 128

"In the early morning, having a cup of green tea and stepping onto my yoga mat. It's always a breath of fresh air, but home truly is everywhere; I enjoy the challenge of communicating what we each experience in our everyday lives."

SEALY: SHALA MONROQUE; SVAHN: STEVEN MEISEL; DUBOFF: JUSTIN BISHOP; LANGER: DEBORA MITTELSTAEDT

T H E B U Y

PRESENTED BY NIKOS KOULIS



Nikos Koulis's Oui Collection earrings are a brilliant study in contrasts, with interlocking white-gold hoops covered in the brand's signature black enamel and white diamonds. One of the earrings is artfully adorned with a single pear-shaped diamond, lending this asymmetrical set a timeless yet distinctly modern vibe.

Nikos Koulis earrings; Bergdorf Goodman, 212-753-7300.

PRODUCTION: CONCRETE REP

PHOTOGRAPH BY PETER LANGER

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Coveted JEWELS *that* MESMERIZE

WHEN IT COMES TO THE ART OF JEWELRY MAKING, ANCIENT TECHNIQUES LIKE ENAMELING STAND THE TEST OF TIME, inspiring contemporary jewelry designers to create imaginative pieces. ShopBAZAAR retail partner, Marissa Collections CEO, and jewelry expert Jay Hartington highlights the new brands and designers modernizing enamel and shares what makes this edit the most coveted and mesmerizing treasure trove of the season.



Monica Rich Kosann



Yi Collection ring, $2,495.



State Property earrings, $6,580.



Foundrae necklace, $1,750.

"It's amazing to think that one of this season's biggest trends is one of the world's most ancient jewelry techniques. The smooth enamel finish adds texture and refinement to the product, whether used to offset diamonds or complement an array of gemstones."



Bea Bongiasca necklace, $900.

"There's so much to love from each designer. Inspired by pop culture, Bea Bongiasca's collection is a visual wonderland of saturated colors and vivid gemstones. And Lebanese designer Selim Mouzannar's luscious, candy-like cocktail rings are hypnotically alluring."



David Webb ring, $7,800.



Alison Lou earrings, $2,450.



Selim Mouzannar

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THE BAZAAR

WHAT TO BUY AND HOW TO WEAR IT

EDITED BY JACLYN ALEXANDRA COHEN



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Chanel slingbacks, $925; 800-550-0005.

HOLLADAY: CONRAD DORNAN; STILL-LIFE STYLING: JESSIE LIEBMAN

Claude Home founder MAGGIE HOLLADAY *on her* FOREVER HEELS

Growing up, I dreamed of working in fashion. I moved to New York when I was 18 and ended up assisting a stylist I really look up to. But I got burned-out quickly and moved back to California, where I launched my design studio, Claude Home. I restore and reupholster vintage furniture and represent a handful of artists whose work I sell. My background in fashion 100 percent informs my eye for interiors. When it comes to my own style, I am very much a uniform dresser. I don't like to think too much about what I put on. Shoe-wise, it's kind of what your grandma would wear, which is why I was drawn to these Chanel slingbacks. I purchased them five years ago at the brand's SoHo store in New York and saved up all my money to do so. I'm not a heels person. They always make me feel overdressed and not in my own skin. But I needed one classic shoe that I could have forever and would look nice with everything. These make me feel like a very chic Parisian woman. The day I bought them, I had to go straight to a friend's birthday dinner. I showed up to the store and ended up getting the last pair, and I ran out wearing them. I approach buying fashion the same way as furniture: Save up for that perfect item, and then hold on to it for as long as you can. AS TOLD TO ARIANA MARSH

PHOTOGRAPH BY RICHARD MAJCHRZAK

PORTRAIT MODE



Take a BOW

Channel the '80s in a BRIGHT BLOUSE *with* STATEMENT CHAINS *and* PENDANTS

Bulgari High Jewelry necklaces; 800-BULGARI. Gucci shirt, $1,100; gucci.com.

FASHION EDITOR: AMANDA ALAGEM. STYLING: JOCELYN CABRAL. SEE THE DIRECTORY FOR SHOPPING DETAILS.

PHOTOGRAPH BY THOMAS C. CARD



Paris as a gift
Francis Kurkdjian

MARKET MEMO: The Textured Wool Coat

Gray AREA







CHANEL



JASON WU



ARIAS

WARMEST REGARDS

From top: Coach coat, $795; coach.com. Isabel Marant coat, $1,850; shopBAZAAR .com. Herno coat, $1,130; herno.com. Tory Burch coat, $1,298; toryburch.com.



WEAR IT WITH...

From left: Marco Bicego earrings, $935; us.marcobicego.com. Judith Ripka earrings, $6,600; judithripka.com. Mateo earrings, $825; net-a-porter.com.

MODEL: AMANDA MURPHY; JASON WU RUNWAY: DAN LECCA; ALL RUNWAY: COURTESY THE DESIGNERS; COATS: RICHARD MAJCHRZAK/STUDIO D; ALL OTHER STILL LIFE: COURTESY THE BRANDS. = BUY ON SHOPBAZAAR.COM

PHOTOGRAPH BY CAMILLA AKRANS





IN THE FASHION CLOSET: Hobo Bags

CARRIED *Away*

The BOHO STYLE *makes a comeback in a range of* UNEXPECTED COLORS *and* TEXTURES



IL BISONTE BAG; SIMILAR STYLES AVAILABLE AT ILBISONTE.COM.



BOTTEGA VENETA BAG, $4,500; SHOPBAZAAR.COM.



BULGARI BAG, $2,500; BULGARI.COM.



TOD'S BAGS, $1,825–$2,375; TODS.COM.



CHLOÉ BAG, $7,190; 646-350-1770.



STELLA MCCARTNEY BAGS, $835 EACH; STELLAMCCARTNEY.COM.



JW ANDERSON BAG, $1,050; SHOPBAZAAR.COM.



BURBERRY BAG, $2,090; US.BURBERRY.COM.



CELINE BY HEDI SLIMANE BAG, $3,350; CELINE.COM.

FASHION EDITOR: JACLYN ALEXANDRA COHEN. SB = BUY ON SHOPBAZAAR.COM

PHOTOGRAPHS BY IGNACIO MURILLO


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4 OF A KIND: Printed Scarves

NECK *and* NECK





A GRAPHIC SILK SCARF *adds* CLASSIC FLAIR *to a* SPORTY BLAZER-*and*-BASEBALL-CAP *combo*





Top left: Marciano blazer, $248; marciano.com. Guess tank top, $44; guess.com. Hermès hat, $480; hermes.com. Gucci sunglasses, $480; gucci.com. Lescarf scarf, $80; le-scarf.com. Monica Rich Kosann necklaces, $910–$5,850; monicarichkosann.com. Top right: Lafayette 148 New York jacket, $1,198, and tank, $398; lafayette148ny.com. Polo Ralph Lauren x MLB Collection Yankees cap, $90; ralphlauren.com. Jacques Marie Mage sunglasses; jacquesmariemage.com. Missoni scarf, $275; 212-517-9339. Messika Paris necklaces; messika.com. Bottom right: Michael Kors Collection tuxedo jacket, $2,290, and slipdress, $990; michaelkors.com. Loro Piana cap, $485, and scarf, $590; us.loropiana.com. Montblanc sunglasses, $395; montblanc.com. Bulgari necklaces, $6,650–$10,300; bulgari.com. Bottom left: Brunello Cucinelli blazer, $4,995, and top, $845; 212-334-1010. Naked Cashmere cap, $195; nakedcashmere.com. Jacques Marie Mage sunglasses. Lescarf scarf, $80. Roberto Coin necklaces, $1,750–$1,900; robertocoin.com.

FASHION EDITOR: MIGUEL ENAMORADO. MODEL: ARIELA SOARES; HAIR: DAVID COLVIN; MAKEUP: JULIETTE PERREUX FOR CHANEL. SEE THE DIRECTORY FOR SHOPPING DETAILS.



Hot STEPPER

SALVATORE FERRAGAMO*'s* *classic* F-SHAPE HEEL *gets an update in striking new* COLORS *and* FINISHES

Salvatore Ferragamo heels, $895–$1,150; ferragamo.com.

FASHION EDITOR: AMANDA ALAGEM


Elegance is an attitude
Kate Winslet
Kate Winslet
LONGINES
The Longines
Master Collection

PRO SHOP: Pens

DRAWING *Inspiration*

Below, from left: Montblanc pen, $245; montblanc .com. Papier Tigre pen, $7; greerchicago.com. Hightide Penco Classic Bic Clic pen, $9.50; greerchicago.com.





Above, from left: Montblanc pen, $245; montblanc .com. Tiffany & Co. Elsa Peretti pen, $85; tiffany.com. Hightide Penco Classic Bic Clic pen $9.50; greerchicago.com. Papier Tigre pen, $7; greerchicago .com. Santos de Cartier pen, $365; 800-CARTIER. Left, on table: Pilot G-Tec pen, $2.95; papersource.com.

PENS: RICHARD MAJCHRZAK/STUDIO D; PROP STYLIST: JILL TELESNICKI; MONTBLANC PEN: COURTESY THE BRAND

How MULTIDISCIPLINARY *designer* ANNA KARLIN*'s boldest* IDEAS *blossom*

"Going into my studio is like going into Willy Wonka's factory," says Anna Karlin, who creates lighting, furniture, decor objects, and jewelry out of her New York workshop. "I can make, experiment, and play with whatever moves me." Interested in the tension between the natural and the man-made, Karlin, who is also an interior designer, describes her aesthetic as "*wabi-sabi* meets Shaker." Rather than predetermining an object's final form, she prefers to let the evolution of the piece dictate its material structure. Her sculptural creations include the Seed Pod Lamp, which was modeled after "an unremarkable garden bush" and features thin legs and a bulbous handblown glass sphere; the Lava Light, a towering structure made from a curved sheath of steel, LED strips, and a volcanic lava boulder; and an assortment of delicate glassware, like the figurative Boobs Carafe. "I like that my pieces are used and enjoyed every day and are made to live alongside people," says Karlin. Despite her improvisational process, each of Karlin's concepts starts with a sketch, for which she relies exclusively on Pilot G-Tec pens. "I like the line quality; it's smooth but also really fine," she notes. "I have one in every handbag, every tote, every coat pocket. They're spread around my life." ARIANA MARSH


GUCCI
BLOOM
GUCCI
BLOOM
#InBloom



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PROFUMO DI FIORI
GUCCI
BLOOM
#InBloom

WATCHES

PLAY *Time*



FASHION EDITOR: AMANDA ALAGEM. STYLING: HAIDEE FINDLAY-LEVIN

The VAN CLEEF & ARPELS *Pompon necklace is a* LUXURIOUSLY WHIMSICAL MARVEL, *with a* BEADED TASSEL *that houses a* MOTHER-OF-PEARL TIMEPIECE

Van Cleef & Arpels Pompon Gaia necklace-timepiece; 877-VAN-CLEEF.

PHOTOGRAPH BY KYOKO HAMADA

WATCHES

BLUE *Period*

Gleaming with SAPPHIRES, AQUAMARINES, *and* DIAMONDS, *the season's sculptural watches are modern* MASTERPIECES



From top: Bulgari High Jewelry watch; 800-BULGARI. Harry Winston Marquise Time timepiece; 800-988-4110.

FASHION EDITOR: AMANDA ALAGEM. STYLING: HAIDEE FINDLAY-LEVIN

PHOTOGRAPH BY KYOKO HAMADA

WATCHES NEWS





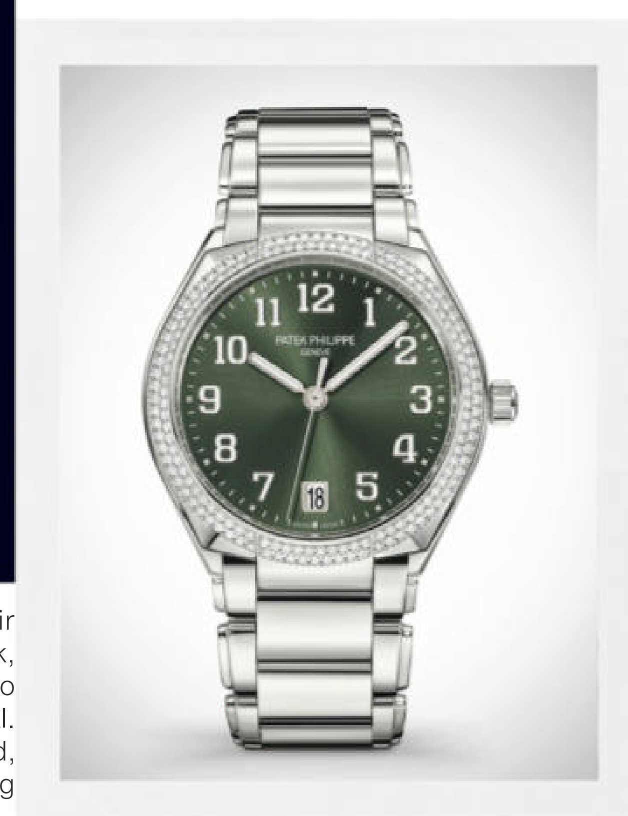
PIAGET POLO DATE 36MM Square the circle with this luxury edition of Piaget's signature sport watch. The bezel's 60 brilliant-cut diamonds highlight the unique cushion-shaped dial, which features a horizontal guilloche pattern, diamond-set indexes, and the date at the six o'clock position. Piaget Polo Date watch; 929-458-8199.

BULGARI DIVAS' DREAM Inspired by the mosaic floors of Rome's ancient Baths of Caracalla, Bulgari's opulent new timepiece serves as an homage to Italian glamour, with a pavé bezel, a diamond-studded dial that comes in both lapis lazuli and malachite, and a band with fan-shaped links in both smooth and diamond-studded form. Bulgari Divas' Dream watch; 800-BULGARI.





PATEK PHILIPPE TWENTY-4 AUTOMATIC Combining an elegant olive-green sunburst dial with white-gold Arabic numerals and a utilitarian linked steel bracelet, this new model of Patek Philippe's signature women's style balances form and functionality. Its circular case is surrounded by 160 diamonds that are set in two staggered rows according to the Swiss manufacturer's dentelle technique. Patek Philippe Twenty-4 Automatic watch; patek.com.



HERMÈS FAUBOURG POLKA The newest iteration of Hermès's classic Faubourg showcases the style's signature mother-of-pearl dial framed by an entirely redesigned bracelet. Drawing from abstract art, the design masterfully combines an array of diamond dots and rose-gold rectangles. Hermès Faubourg Polka watch; hermes.com.

CLOCHE DE CARTIER Cartier watches always stand out, thanks to their unique geometries. Like the square Santos de Cartier and rectangular Tank, the bell-shaped Cloche de Cartier—a style first introduced a century ago and now updated for the Cartier Privé collector's range—is a true original. The numbered limited-edition timepiece features a yellow-gold, rose-gold, or platinum asymmetrical dial and a ruby or sapphire cabochon on its winding crown. Cartier Privé Cloche de Cartier watches; 800-CARTIER.

COURTESY THE BRANDS



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WEIGHTLESS MOISTURE WITH
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SULFATES DMDM HYDANTOIN
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PARABENS DYES
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TRESemmé
USED BY PROFESSIONALS
PRO PURE
MICELLAR MOISTURE
SHAMPOO
0%
SULFATES
PARABENS
MINERAL OIL
16 FL OZ | 473 mL
TRESemmé
USED BY PROFESSIONALS
PRO PURE
MICELLAR MOISTURE
CONDITIONER
0%
SILICONES
PARABENS
MINERAL OIL
16 FL OZ | 473 mL

SHOPPING LIST: Earthy Elegance











The Striped Knit Maxi Dress
The Pavé Hoops
The Rainbow Cocktail Rings
The Cord Pendant Necklace
The Fringed Crossbody Bag
The Velvet Mary Janes

Clockwise from center: Missoni dress, $1,625; 212-517-9339. Bottega Veneta earrings, $2,900; bottegaveneta.com. Swarovski cocktail rings, $299–$379; swarovski.com. MG Stones necklace, $1,800; mgstones.com. Chloé bag, $1,750; chloe.com. Le Monde Beryl Mary Janes, $450; lemondeberyl.com.

BAG: COURTESY CHLOÉ; ALL OTHER STILL LIFE: RICHARD MAJCHRZAK/STUDIO D; STYLING FOR EARRINGS AND RINGS: DEIDRE RODRIGUEZ



AI WEIWEI
IN CONVERSATION

The ARTIST *and* ACTIVIST *on his new* MEMOIR, *the* TRUE COST *of* FREEDOM, *and why* HOME *is sometimes about* MUCH MORE *than* WHERE *the* HEART *is*

THE TITLE OF AI WEIWEI'S NEW MEMOIR is *1,000 Years of Joys and Sorrows*; it's also an apt description of his life thus far. At 64, he is China's most famous dissident artist—one whose experience has always belied his chronological age. Since the early 1980s, Ai has produced a prodigious body of conceptual work that includes photographs, paintings, sculptures, installations, films, books, and multimedia and architectural projects. It has involved smashing antique Han Dynasty urns, building assemblages out of old bicycles, and scattering a staggering 100 million handcrafted porcelain sunflower seeds across the floor of London's Tate Modern gallery. Much of it grapples with the forces of autocracy and injustice he witnessed firsthand growing up.

One of Ai's most vivid childhood memories is of his family being removed from their home. His father, Ai Qing, was a celebrated poet and writer in China. But during Mao's Cultural Revolution of the 1960s, Ai Qing became an opponent of the regime's suppressive stance toward free artistic expression and was branded an ideological insurgent. He was sent to live in a "reeducation" camp near the Gobi Desert where he was forbidden to write and consigned to hard labor. Weiwei spent his formative years there; for a time, he and his father lived in a dirt dugout.

It's a period that looms large in *1,000 Years of Joys and Sorrows*, as Ai would later find himself targeted and incarcerated for his own criticism of the Chinese government. In 2008, as Beijing prepared to play host to the summer Olympics, a massive earthquake hit Sichuan, with a death toll that exceeded 80,000. Incensed by attempts to tamp down discussion of the tragedy, Ai, who had helped design the "Bird's Nest" stadium for the games, embarked on his own "Citizens' Investigation" into the poorly constructed school buildings that collapsed in the quake. He released his findings—along with the names of the more than 5,000 children who died in the collapses—on his blog and, later, Twitter. (He was an early and active user of the platform, which is blocked in China; Ai accessed it using an encrypted connection to jump the firewall.) Ai also recovered and unfurled more than 150 tons of mangled steel from the school sites for a gargantuan installation called *Straight*, which he showed during the 2013 Venice Biennale.

Ai's vocal support of pro-democracy and human-rights advocates put him at loggerheads with Chinese authorities, who surveilled, detained, and interrogated him. During one incident, in August 2009, he was accosted in his Chengdu hotel room by police who sought to prevent him from testifying in the trial of an activist; Ai was hit in the head so hard that he would later require emergency surgery to relieve pressure from a subdural hematoma.

It was not long after Ai's April 2011 arrest at the Beijing airport as he prepared to board a flight to Hong Kong that he decided to write what would become *1,000 Years of Joys and Sorrows*. He was taken to a secret location, his passport was confiscated, and he was held for 81 days, the duration of which was spent in a tiny room with two guards positioned less than three feet away from him, even as he slept, ate, and went to the bathroom. (Ai captured the episode in a group of six dioramas from 2013 titled *S.A.C.R.E.D.*)

After his release, Ai would spend the next four years under house arrest at his Caochangdi, Beijing, studio. But his motivations for wanting to tell his story were more immediate: He wanted to

BY STEPHEN MOOALLEM



Ai Weiwei (right) with his partner, Wang Fen, and son, Ai Lao, in Munich, 2015.

COURTESY AI WEIWEI

create a record of his life for his then-two-year-old son, Ai Lao, in the event a future "disappearance" became permanent.

Ai's passport was returned and he left China in 2015, joining his parter, Wang Fen, and Ai Lao in Berlin. They currently reside in Portugal, where the Cordoaria Nacional in Lisbon is hosting "Rapture," a career-spanning exhibition of Ai's work. Here, Ai discusses the arc of his artmaking and activism, the gifts and burdens of history, and why home, for him, remains a mythical place.

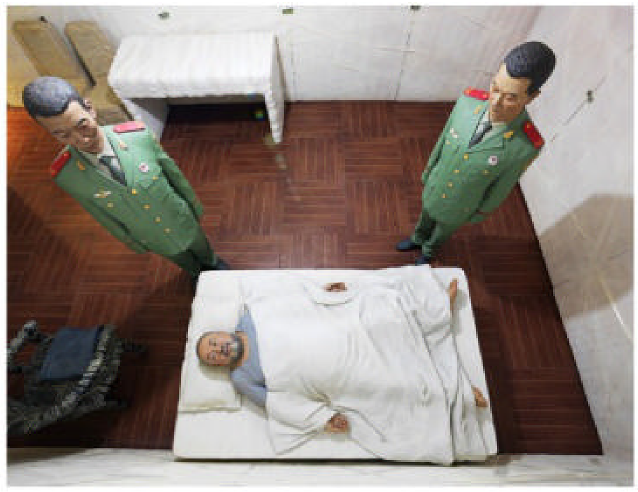
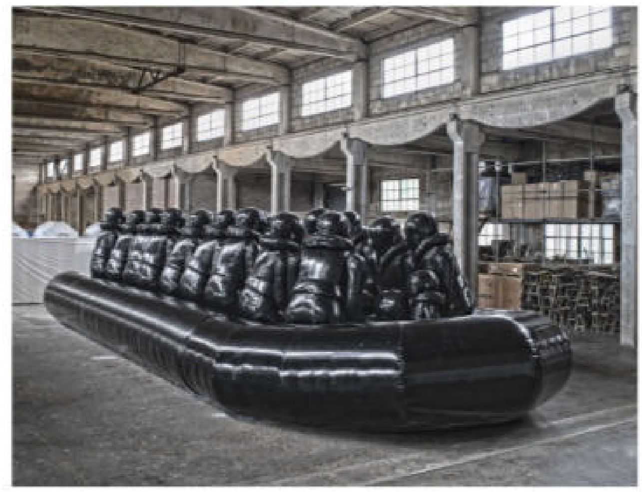
STEPHEN MOOALLEM: You write that the idea for *1,000 Years of Joys and Sorrows* came to you while you were incarcerated in 2011. You wanted Ai Lao to one day be able to understand you in a way that you wish you had understood your own father. What do you most want Ai Lao to take away from this book? What do you want him to know about you and the choices you've made as he makes his own way through the world?
AI WEIWEI: As a father, I feel a responsibility to pass on the experience of my father and myself to my son as a form of continuation or a legacy. In my opinion, people's stories cannot be dissociated from their understanding of the past. Our understanding of the past amounts to who we are today. I make a lot of efforts to understand what happened in the past, which is a difficult task. That's why I wrote this book.

SM: The book delves deep into your father's life and the experiences that shaped him as a writer who was both celebrated in China and forced to withstand extraordinary persecution for his criticism of the government. How much of his story did you already know, and how much did you piece together as you were writing the book?
AW: It is very difficult to understand a person thoroughly, even one's own father. My father came from a historical era belonging to a past that is not there anymore. The events that we see are like loose beads, and it is through our imagination that these beads are strung together. During this storytelling process, I saw him as a person and a poet who carried on his life with a lot of resilience and perseverance. Survival was the foremost priority. And then, only when he could express himself, his survival showed its luster.

SM: When you were nine, your father was sent to live for several years in a "reform through labor" encampment in Xinjiang, near the Soviet border, and your family was separated for a time. What do you think home represented to you back then?
AW: Home is a person's most basic level of contact to society. My father and I lived in a reeducation camp in northwest China, and my family was scattered all over the place. Private properties were not allowed, so we did not own our roof or any chairs and cups. Everything was provided by the state and could be taken away at any point. In the first part of my life, home was the relationship that I had with my parents and siblings. This relationship was damaged, so home only meant a group of people who had to live together because of their age or identity. If we take that connection away, home did not mean anything at all. It couldn't provide protection or support. Both then and now, home has always been an unfamiliar concept to me. The experience is not exclusive to me, though. From the day that the Chinese Communist Party took over until today, home has always been an unsafe place....It feels like a precarious life. ➤

V O I C E S

IN CONVERSATION

Above, from left: Ai outside his studio in Caochangdi, Beijing, 2009; detail from *S.A.C.R.E.D.*, 2011–2013; *Law of the Journey (Prototype B)*, 2016.
Below, from left: Ai with his father, Ai Qing, in Tiananmen Square, 1959; in Times Square, 1987; in Montemor-o-Novo, Portugal, 2021.

SM: Following Mao's death in 1976, your father was exonerated and his status restored. He returned to writing, and you decided that you wanted to be an artist. You enrolled in film school in Beijing before engineering your own self-funded study-abroad program to New York, where you lived for more than a decade. Like many New Yorkers, you found yourself in some interesting living situations. At one point, you shared an apartment with an artist, who, as part of a project, spent an entire year tethered to another person with a nylon rope. From the way you write about that period in the 1980s and early 1990s, it seems like you felt very at home in New York. What about being in the city at that point made you feel that way?

AW: My first impression of New York was that I was no longer living under surveillance. There was no stringent political control from the government, and no one would intervene in any individual's life. Very soon, however, I felt that there was an invisible hand, which was commerce. One has to survive by economic means in a capitalist society. Capitalism puts omnipresent pressure on everyone, from your dreams to reality. It is on every street you walk down and embedded in every product displayed in shops, all relating to the freedoms that people enjoy. From living under strict political control of a communist regime, I landed in a place intensely controlled by capitalism.

SM: By the early 1990s, your father's health had begun to deteriorate, which precipitated your return to China. Your parents were then living in a small house in Beijing. At one point, your father told you, "This is your home." But you didn't necessarily feel that way. What was it like going back to China then?

AW: When I went back to China in 1993, I experienced the same cultural shock I felt when I came to the U.S. in 1981. Drastic changes happened in China during that decade. My father had acquired a different status, and my family's condition was different. But I returned to an unfamiliar motherland. Once again, I felt out of place, having lived abroad for 12 years. My father noticed that for sure. I feel that my life has always been misplaced since my birth. I have always been an outsider and an outcast, feeling alienated and distanced in the place where I grew up and later in Europe.

SM: Your father died in 1996. In the period that followed, you didn't show much art, but you did begin to do a lot of architectural work. You designed your studio in Caochangdi, which became your base of operations and a hub of creative activity in Beijing, and took on other commissions, including designing some homes.

AW: After my father passed away, I moved out of my mom's *siheyuan*, which is a quadrangle dwelling with a fully enclosed courtyard. My mother told me that I was not doing anything in my life. What she said had an impact on me, for which I am truly grateful now. After moving out, I thought I should build my own studio. Even though I wouldn't have a home, I could do things that I wanted to do there, through which I could form a close relationship with society. So I started to work on architectural design. This work required aesthetic and ethical judgment, so I needed to understand the possibilities of human life, including my own, and the relationship between myself and the environment. It was a very meaningful step. It was what I had lacked until then, as I had never taken the initiative to think about how individuals engaged with the environment and how to create an *(Continued on page 152)*





TOP, FROM LEFT: FREDERIC J. BROWN/AFP VIA GETTY IMAGES; AI WEIWEI, *S.A.C.R.E.D.*, 2011–2013 (DETAIL), SIX-PART WORK COMPOSED OF *(I) S UPPER*, *(II) A CCUSERS*, *(III) C LEANSING*, *(IV) R ITUAL*, *(V) E NTROPY*, *(VI) D OUBT*, SIX DIORAMAS IN FIBERGLASS AND IRON, INSTALLATION VIEW OF THE COLLATERAL EVENT AT THE 55TH BIENNALE DI VENEZIA, PRESENTED BY ZUECCA PROJECT SPACE, IN COLLABORATION WITH THE LISSON GALLERY, LONDON © AI WEIWEI, COURTESY LISSON GALLERY; AI WEIWEI, *LAW OF THE JOURNEY (PROTOTYPE B)*, 2016, REINFORCED PVC, 1 BOAT, 51 FIGURES, 1640 x 560 x 380 CM, © AI WEIWEI. BOTTOM, FROM LEFT: COURTESY AI WEIWEI (2); PEDRO NUNES/REUTERS/ALAMY STOCK PHOTO


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ESSAY

NO PLACE *Like* HOME

Why INVEST *in a* HOUSE *when it may not be there in a few years? Resigned to* LIVING *with the* UNCERTAINTY *of* CLIMATE COLLAPSE, *writer* SARAH MILLER *nevertheless embarks on a kitchen* RENOVATION.

TWO THINGS HAPPENED at the end of this summer that seemed irreconcilable. The first one is that in the midst of a historic drought, following months of record-breaking heat waves and a fire season that generally peaks in the fall but was already well underway in August, more than 1.5 million acres of California burned to the ground. "Every acre can, and will, burn someday in this state," the state fire chief said. "Be ready now." The second is that my boyfriend and I decided to remodel our kitchen in a house in a Northern California town that has a pretty good chance of burning down at some point in the not-so-distant future.

We know this because we have been breathing in smoke all summer and because we have been close to evacuating twice. We know this because after the catastrophic wind-driven Camp Fire in 2018, which destroyed the town of Paradise, about 70 miles from here, our town appeared on several lists of what towns might be next. A fire professional publicly confirming that fire risk is actually going to get worse and worse was no surprise. But hearing this the week we decided to put a new kitchen into our house, a week when many residents of this town entertained the idea of moving away, was certainly not on our bucket list.

A new kitchen! I am provisionally, theoretically excited. Every time my boyfriend asks me a question about it—Stove next to the sink? Smaller refrigerator? Knock down a wall?—I am filled with ideas while fighting the urge to collapse in sobs. I want a new kitchen, but what I really want is someone to promise me my new kitchen will be there forever, and I can't have this.

It is unclear if my kitchen will be standing in 15 years. I certainly wouldn't bet on it, not without a point spread. And considering that it is early September as I write this and at least half the days since July in this town have had an Air Quality Index (AQI) over 150 ("unhealthy for the general population"), it's very possible that even if by some miracle this kitchen is still intact, it will lack sufficient oxygen to support human life.

I grew up with an old kitchen. No dwelling I have ever called home has had a good one. Sufficient counter space? No. Attractive cabinets? Never. Drawers that actually work? Don't make me laugh. The moment I have waited 50 years for is finally here, and it's a black fly in my chardonnay.

Articles about climate collapse (I refuse to use the phrase "climate change" because it fails to describe what we are facing) often follow the same emotional trajectory: The writer begins in helplessness; the writer weighs the options and discovers that there really aren't any—choosing either death or to keep living with fear, grief, and horror. Because the writer can strike this note but can't possibly end on it, the story will say something like "Hey, I know this new kitchen isn't taking shape in a perfect world. But when has the world ever been perfect? I'm going to cherish my new kitchen, knowing our time together will be short. Because really, we have only this moment anyway." Another possible ending: "I remember that my family and friends are what matters and that home is not my kitchen; it is wherever those people who love me, whom I love, are. So even if my new kitchen burns down, the center of my home, which is love, can never be taken away."

The first ending refuses to take into account anxiety or dread. Meaning, the expression "Be here now" is fine if you're a dog, but I am not a dog. No amount of meditation will make me one, and frankly, I would have preferred a life in which every time I appreciated my beautiful new kitchen, I did not in the same moment also imagine it as a heap of ash. I will never have that life, and all I can say about that is that it fucking sucks.

As far as the home-is-where-the-heart-is ending, obviously I would rather lose my kitchen than my boyfriend. Ideally, I would like to feel secure in both. The sad truth is that nothing about where I live is secure anymore. I love my boyfriend, but loving him does not obscure the horror of the recent realizations that we are more likely to lose our home than we are to keep it and that I might spend my most feeble years going from place to place, seeking the sense of relative stability I had until the summer of 2021, the summer when no one could ignore that the planet was falling apart.

So for now, home is the place where we are installing a new kitchen because if we didn't, we would have to admit that we live in a world so treacherous that there is no point in remodeling a kitchen, even one this ugly. This might be true, but living with our ugly kitchen is so depressing, we can't possibly take on more depression by being honest about the futility of building a new one. For now, we have a home. But we will never be able to settle into it. The fact that neither of us tries to make the other one pretend this isn't true is such a relief that it feels a little bit like home. It's not. But it will have to do. HB

CHRISTIAN DIOR: DESIGNER OF DREAMS

DIOR
Brooklyn Museum

The exhibition at The Brooklyn Museum tracing the history and legacy of the House of Dior is on view through February 20th 2022.

Tickets available on **BROOKLYNMUSEUM.ORG.**

The Brooklyn Museum presentation of the *Christian Dior: Designer of Dreams* opens with a journey through time and space—Paris to New York. The House's multiple sources of inspiration—from Versailles to the splendor of flowers—are on display. Visitors may also discover dresses that have graced the most dazzling actresses, from Grace Kelly to Jennifer Lawrence.The exhibition is curated by Florence Muller, Avenir Foundation Curator of Textile Art and Fashion at the Denver Art Museum, in collaboration with Matthew Yokobosky, Senior Curator of Fashion and Material Culture, Brooklyn Museum.





CHRISTIAN DIOR: DESIGNER OF DREAMS

On view through February 20th 2022.
Tickets available on **BROOKLYNMUSEUM.ORG.**

DIOR Brooklyn Museum

DIOR Brooklyn Museum

CHRISTIAN DIOR:
DESIGNER OF DREAMS
On View through February 20th 2022.
Tickets Available at **BROOKLYNMUSEUM.ORG.**

Mats Gustafson
Numéro 185 dress, Haute Couture Autumn-Winter 2019
Christian Dior by Maria Grazia Chiuri

DIOR Brooklyn Museum

CHRISTIAN DIOR:
DESIGNER OF DREAMS
On View through February 20th 2022.
Tickets Available at **BROOKLYNMUSEUM.ORG.**

Mats Gustafson
Arachnéide dress, Haute Couture Spring-Summer 2017
Christian Dior by Maria Grazia Chiuri



DAVID BENJAMIN SHERRY, *WINTER MORNING, GENERAL SHERMAN TREE, SEQUOIA NATIONAL PARK, CALIFORNIA*, 2017;
C-PRINT; 70 x 60 IN (190.5 x 152.4 CM); © DAVID BENJAMIN SHERRY; IMAGE COURTESY THE ARTIST AND MORÁN MORÁN GALLERY, LOS ANGELES

PHOTOGRAPH BY DAVID BENJAMIN SHERRY

EDITED BY ALISON S. COHN

By DESIGN



Above left, on countertop: Marta Bonilla vessels, $415–$445; De Jong & Co. serving bowl, $350; on sideboard, from left: Giselle Hicks vessel, $550; Common Body candlestick and candle, $190; Canoa vessel, $280. Center: Arjé dining table; Ben Kicic dining chairs, $2,375 each, and sideboard, $8,600; Re Jin Lee candelabra, $3,500; Jessalyn Brooks art, $990 each; Marta Bonilla vase, $430; Nordic Knots rug, $1,595. Right: Sticky Glass cups, $230 for two; Kinto plates, $82.50 for three, and bowl, $56.40 for three; Re Jin Lee vessel, $450, and side table, $4,200; Maison Plage book stack, $546; Constanza Vallese sculpture; Jessalyn Brooks art, $990; Danny Kaplan chair, $3,850. All, arje.com. Anna Karlin mobile light, $5,875; annakarlin.com.

OPPOSITE PAGE, FROM TOP: COURTESY LORO PIANA; EVA K; SALVI; © VALENTIN HENNEQUIN; PHILIPPE LACOMBE/COURTESY LOUIS VUITTON

PHOTOGRAPHS BY ADRIAN GAUT

Getting DRESSED *is an integral means of* EXPRESSING OURSELVES *in the* WORLD, *so as life has shifted* INWARD, *fashion designers have turned their attention to* DRESSING *the* HOME

IN JUST THREE SHORT YEARS, Bessie Afnaim Corral and Oliver Corral had achieved what many young designers only dream of. By February 2020, their label, Arjé, known and beloved for its trophy-status shearling jackets and coats, was being carried by every major retailer, from Net-A-Porter to Selfridges. Then the first wave of Covid-19 lockdowns hit. No one was shopping for clothes, let alone a $3,000 shearling; everyone was stuck at home. As retailers started canceling orders, the Corrals, who met as co-head designers of Donna Karan's Urban Zen (and are now married), made a radical decision: They would pivot to selling homewares and ultimately liquidate their clothing archives.

Despite having no formal interior-design training, the Corrals channeled their creative energies into gut renovating the Manhattan one-bedroom duplex that previously served as their design studio and living space. Their Instagram Stories from the past year look like what the Magnolia Network could be if Chip and Joanna Gaines were really into DIY-ing Venetian plaster archways and covering walls in hundreds of fluted oak panels while wearing chic cream-colored outfits. The end result: the Arjé Home, an airy, Mediterranean-inspired apartment where everything from the Re Jin Lee ceramics and Nordic Knots rugs to the color-indexed books and framed Jessalyn Brooks art is shoppable. The Corrals also partnered with a manufacturer upstate on Arjé private-label furniture, including a dining table made with reclaimed walnut beams from a 150-year-old barn and a shearling-covered lounge chair that looks a lot like one of their old coats. "The way we do clothes is the same way we see space," says Afnaim Corral. "It's not like we're giving up on fashion," adds her husband. "We just don't want to do it how we used to."

The Corrals' intuition that taste is taste—whether you're talking about a coat or a chair—taps into a wider trend among both consumers and fashion brands, one that was perhaps inevitable given the nesting necessitated by waves of lockdowns. "As people were spending more time at home during the pandemic, our homeware category went from strength to strength," observes Liane Wiggins, head of womenswear buying at Matchesfashion. "Our customers were looking for ways to inject joy into their surroundings, and we saw a shift toward investing in homeware pieces as there were fewer opportunities to dress up and go out." Matchesfashion's home vertical features decor from more than 75 lines, ranging from global luxury brands like Brunello Cucinelli, Max Mara, and Jil Sander to independent homeware labels including Tina Vaia (sculptural ceramics), Yinka Ilori (vibrant patterned tableware), and Bernadette (floral-print linens). And despite the gradual easing of pandemic restrictions, the Delta variant still rages, and homeware sales are up more than 30 percent this year.

Making perhaps the most exciting homeware debut on Matchesfashion this fall is Saunders; it's the first collection from Jonathan Saunders since he stepped down from his role as chief creative officer of DVF in 2017 and has fringed suede pillows and knitted throws. The Scottish designer, who also makes one-off furniture pieces, dyed fabrics at his home in Williamsburg, Brooklyn, and even set up a screen-printing table in the living room. The look book showcases his signature combinations of color, pattern, and texture and features models in zigzag throws or sweaters made from the same recycled yarns. "I like the idea of those lines between fashion and interiors being blurred," he says. "There's an element of self-expression in how you put garments together. And of course, your home is also a canvas."



From top: Loro Piana Interiors lamps, $5,800 each; loropiana.com. Anissa Kermiche butter dish, $109; anissakermiche.com. Dior by Dimorestudio chair; dior.com. Louis Vuitton by Raw-Edges table; 866-VUITTON.

Heightened demand for homewares has offered a vital lifeline for many independent fashion labels over the past 20-odd months. "We have seen a great deal of success stories from brands that had previously been stocked across other departments entering the homeware space," says Lea Cranfield, chief buying and merchandising officer for Net-A-Porter, pointing to the popularity of cashmere blankets from ready-to-wear labels ➤

BY DESIGN

like Erdem and JW Anderson, as well as Gabriela Hearst, who is debuting limited-edition dead-stock blankets for holiday featuring a tie-dye fabric from her Spring 2021 collection. "We've also seen similar success from our jewelry brands, such as Completedworks and Anissa Kermiche, that have branched out to now include decorative homeware pieces," adds Cranfield. "Their vases do incredibly well for us."

During the initial lockdown in London last year, Kermiche herself saw demand skyrocket for her signature Love Handles vase (which resembles a woman's hips and thighs, with actual handles at the waist) and other cheekily named ceramic pieces that celebrate the female form. In three months, the stock she had planned for all of 2020 disappeared. Kermiche attributes the sudden hype to "this private invasion from social media." While we're stuck at home with Instagram and TikTok as our main avenues for social interaction, thanks to the constraints of social distancing, our followers are seeing more of our interior life than ever before—to say nothing of our colleagues now peering into our homes on Zoom. "It's not only about looking great outside with nice clothes, but also your house can't look like shit anymore," says Kermiche. "I see homewares like the clothes of a house." She's adding several styles to her home "wardrobe" for holiday, including the Buttero dish, a butter dish inspired by Fernando Botero's exaggerated volumes, and the Sugar Tits pot, a glass coupe with a breast-shaped ceramic lid complete with a nipple piercing.

Designers in even the highest echelons of fashion are catering to the needs of our still home-centric lifestyles. At the end of August, sofas were an even bigger draw than demicouture party dresses at Dolce & Gabbana's Alta Moda show in Venice, where Domenico Dolce and Stefano Gabbana unveiled their first furniture line, Dolce&Gabbana Casa. "[We] dream of building a habitat 'tailored' to your personality, your passions, and your tastes," said the designers of their installation in a soaring 16th-century guild that featured examples of Italian craftsmanship such as Murano glass, hand-painted Sicilian ceramics, and furniture upholstered in lush



From top: Dolce&Gabbana Casa stool; dolcegabbana.com. Gucci top, $1,300, pants, $1,400, and notebooks, pencil case, and sticky notes, $190–$410; gucci.com. Armani/Casa rolling pin and spaghetti measure, $215 each; armanicasa.com. La DoubleJ tableware, $120–$360; net-a-porter.com. Saunders blanket, $1,900; matchesfashion.com.

brocades handwoven on traditional looms. "The home is, after all, the place that best reflects who we are."

A week later in Milan, Supersalone, the 2021 edition of the design fair Salone del Mobile—and the first since 2019—looked an awful lot like a fashion week thanks to the uptick of fashion brands participating, from Off-White to Hermès. Several paid tribute to design classics. Dior unveiled its Medallion Chair project, which saw 17 architects and designers—including India Mahdavi, Dimorestudio, Joy de Rohan Chabot, and Khaled El Mays—reinterpret the Louis XVI–style seats once used in founder Christian Dior's couture salon. Loro Piana Interiors presented a sinuous 1960s Gabetti e Isola Bul-Bo floor lamp whose bulb-shaped base came dressed in cashmere.

To meet the work-from-home moment, Gucci launched a new category, Gucci Lifestyle, with a pop-up *cartoleria* selling chic stationery items like GG Supreme notebooks, sticky notes, and zip-up cases filled with Caran d'Ache colored pencils. Meanwhile, Louis Vuitton digitally unveiled a Campana Brothers modular room divider made of colorful avocado-shaped pieces and a Raw-Edges table inspired by the night sky.

A notable theme at Supersalone was Covid-safe entertaining at home. MissoniHome presented outdoor sofas and square poufs covered in the brand's signature zigzag patterns. Elsewhere, bar cabinets came in multiple iterations; they could be found with paisley lining (Etro Home Interiors) and shaped like Medusa's head (Versace Home). Armani/Casa introduced helpful kitchen tools such as a rolling pin and a spaghetti measure in a pretty turquoise marble-effect resin. "What I love about homeware is that, unlike a dress or jewelry or shoes, you actually can share it with friends," says La DoubleJ founder J.J. Martin, who saw ready-to-wear sales dwindle last year while her riotously patterned porcelain plates and table linens sold through the roof. Martin is betting on a good season for intimate at-home entertaining. She's introducing gilded Napoleonic dinner plates (in La DoubleJ pink, of course)—and fancy hostess pajamas with feather trim, for those who want to go all in. **HB**

FROM TOP: COURTESY DOLCE & GABBANA; MAX SIEDENTOPF/COURTESY GUCCI; COURTESY GIORGIO ARMANI; COURTESY LA DOUBLEJ; SEAN DAVIDSON/COURTESY SAUNDERS. SEE THE DIRECTORY FOR SHOPPING DETAILS.


Embr Wave 2

N E W S

FASHION AND CULTURE



MOTHER X CAROLYN MURPHY The supermodel's Americana-themed capsule gives Mother's damaged goods and overruns a cool vintagey do-over. The 14 upcycled pieces include the denim brand's signature Tomcat jeans and trucker jackets spliced together with quilting. Proceeds from the collection benefit the Sierra Club.



HACKER PROJECT As a response to Gucci creative director Alessandro Michele's "GG" canvas-covered take on the Balenciaga Hourglass bag, Michele's Balenciaga counterpart (and Kering compatriot) Demna Gvasalia has returned the favor, adding "BB" branding and hand-tagged graffiti to monogrammed Gucci bags.

MOTHER X CAROLYN MURPHY DENIM, $320; MOTHERDENIM.COM. BALENCIAGA BAG, $1,150; 212-328-1671.



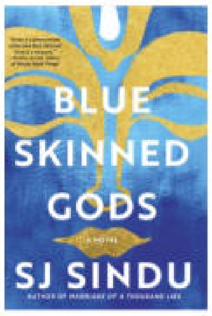
"GILLIAN WEARING: WEARING MASKS" Wearing's Guggenheim retrospective, opening November 5, traces the artist's enduring fascination with the performative nature of identity. More than 100 pieces on display span from '90s Polaroids to her latest masked self-portraits, including a *Mona Lisa* homage, a version of which was commissioned in 2019 for *Bazaar*.

ATLAS OF INTERIOR DESIGN, BY DOMINIC BRADBURY Armchair-travel to 403 homes in 47 countries—including Carla Fendi's stately Roman palazzo and legendary *Bazaar* editor Diana Vreeland's exuberant Billy Baldwin–designed NYC apartment—with this compendium of beautiful spaces. *(Phaidon)*

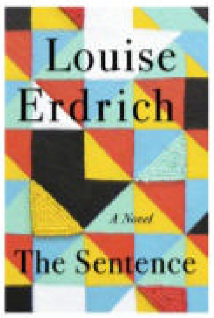




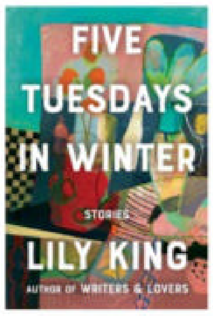
VERSACE: THE COMPLETE COLLECTIONS, BY TIM BLANKS This definitive 632-page chronology of the Italian house charts more than four decades of iconic catwalk moments, including a certain safety-pin dress that has its own Wikipedia page and the four original supes lip-synching to George Michael's "Freedom '90." *(Yale University Press)*



BLUE-SKINNED GODS, BY SJ SINDU A coming-of-age story about faith, identity, and family, Sindu's book follows a boy from Tamil Nadu, India, who is born with blue skin and believed to be the Hindu god Vishnu incarnate. But as he grows older and starts to question his divinity, he sets out on a quest that takes him to the underbelly of New York City's rock scene to discover who he truly is, outside of what the world expects him to be. "I hope the book helps readers question their own beliefs and values, because when we believe in something, we give power to it," explains Sindu. *(Soho Press)*



THE SENTENCE, BY LOUISE ERDRICH Set in Minneapolis starting in November 2019, the latest novel from Pulitzer Prize winner Erdrich centers on a Native American bookseller, Tookie, who is haunted by the spirit of a former customer, Flora—a white woman who falsely purported to be of Indigenous descent. As the Covid-19 pandemic takes hold and the murder of George Floyd ignites waves of protest, Tookie wrestles with not only her personal demons but also generations of racism against Black and Indigenous Americans and the enduring ghosts of America's past. *(Harper)*



FIVE TUESDAYS IN WINTER, BY LILY KING In her debut story collection, King examines human goodness, joy and suffering, and socioeconomic disparity through the lens of her most enduring subject: love. In one story, a 14-year-old girl is hired as a live-in helper for an elderly woman but becomes infatuated with the woman's married son; in another, a gay man receives an unexpected visit from his homophobic college roommate. "There's no question that my supreme interest is love—all kinds of love," King says, "and all the ways that it goes right and awry." *(Grove)* **HB**

ARTWORK IN EXHIBITION: GILLIAN WEARING, *ME AS MONA LISA*, 2020, FRAMED CHROMOGENIC PRINT, 24 1/4 x 19 1/8 x 1 1/4 IN (61.6 x 48.6 x 3.2 CM), © GILLIAN WEARING, COURTESY MAUREEN PALEY, LONDON, TANYA BONAKDAR GALLERY, NEW YORK/LOS ANGELES AND REGEN PROJECTS, LOS ANGELES; DIANA VREELAND APARTMENT: THOMAS HOEPKER/MAGNUM PHOTOS, FROM *ATLAS OF INTERIOR DESIGN* (PHAIDON); VERSACE RUNWAY: © FIRSTVIEW/MARIA CHANDOHA VALENTINO; JEANS AND BAG: COURTESY THE BRANDS; BOOKS: COURTESY THE PUBLISHERS

TEXT BY ALISON S. COHN & ARIANA MARSH


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THE ART AND SCIENCE OF LOOKING AND FEELING YOUR BEST

BODIES *of* WATER

As we look to our BEAUTY and WELLNESS ROUTINES to balance RISING STRESS LEVELS, the BATH has REEMERGED in its original form: a cross-cultural SHRINE of SELF-CARE



PHOTOGRAPH BY HORACIO SALINAS

B E A U T Y

RITUALS

GIVEN THE UNPRECEDENTED LEVELS of pandemic-related stress pervading our lives, is it any wonder some of us just want to float away? Baths offer a moment of escape and solitude when getting away from it all feels impossible. According to Pinterest, searches for "spiritual cleansing bath" rose 180 percent last year. Baths have been shown to actually make us feel calmer: Research has linked hydrotherapy with everything from lower levels of the stress hormone cortisol to higher levels of the mood-stabilizing hormone serotonin. Those mood-stabilizing benefits may seem more urgently needed than ever, but various cultures the world over have long relied on the healing properties of the bath. Here, what we can learn from their traditions to take better care of ourselves, inside and out.

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SEA SALT FOAM AND BODY WASH: COURTESY THE BRANDS; ALL OTHER STILL LIFE: JEFFREY WESTBROOK/STUDIO D

The SEA

VITAMIN WATER County Sligo, Ireland, may be best known as Yeats Country—but it's also known for its seaweed. During the Victorian era, people headed to the coasts in droves to bathe in the mineral-rich seawater and fortify their bodies for the winter. "At the turn of the century, there might have been 30 people living here year-round, but there were nine bathhouses," says Mark Walton of Strandhill, known for the famous Voya Seaweed Baths. The ritual hasn't changed much: You sit in a cast-iron tub of hot seawater and freshly cut moisturizing seaweed while the howling transatlantic winds provide white background noise. Now, however, you don't have to be in Ireland to experience it, as Walton's team dehydrates the seaweed (without losing its nutrients) within hours of harvesting and packages it into portable blocks. **Voya Lazy Days Detoxifying Seaweed Bath (2; $39)** makes getting tangled in the weeds a skin-softening, mind-tingling joy.

COLD PLUNGE Further north, cold baths, or *kallbad,* are a chilly Scandinavian bathing tradition, says Santa Monica–based, Stockholm-raised aesthetician Natasa Bose. "The old-fashioned way was to just take a dip in the ocean or a lake," she says. Then that was followed by a trip to the sauna. It sounds intense, but it's believed to have health benefits like enhancing cognitive function, boosting energy levels, and improving mood through the release of the feel-good neurotransmitter dopamine. To make the experience more accessible, Bose suggests beginning with a warm bath and ending with a burst of cold water from the shower head. Some of our favorite Scandi imports include **L:a Bruket 196 Detox Seaweed Tonic (1; $54),** rich with algae and spirulina, **Swedish Dream Sea Salt Foams (3; $20 for six),** which evoke a dip in the Baltic, and **Skandinavisk Hav Body Wash (4; $25),** which has a blend of sea kelp and beach rose.

BY MAURA LYNCH

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The EARTH

THE ART OF AYURVEDA “Baths are knitted into the cultural fabric of India,” says Shrankhla Holecek, the L.A.-based, India-born founder of Uma Oils. (The company creates its own line of products, but it is also revered as one of the world’s best suppliers of organic oils to other luxury brands.) “In Ayurveda, bathing is seen as a way to cleanse the body but also bring your entire being into balance.” Communing with nature is an essential part of the ritual, says Holecek, whether that’s done by taking daily ablutions in a body of water with friends or soaking in a plant-steeped bath made from a centuries-old recipe—rose and jasmine before a wedding night, for example, or eucalyptus and ginger to soothe aches. Holecek’s **Uma Oils Pure Calm Wellness Bath Oil (2; $80)** feels especially right for these times. It’s a 300-year-old blend of vetiver, chamomile, sandalwood, and lavender that was first used by Indian royalty, and Holecek says the oil helps to unravel inner and outer tension. Add two tablespoons to running bathwater. Before dipping into a warm bath, Holecek likes to gently exfoliate with a gommage mask or dry brush. **Taza Ayurveda Loofah Bath Brush (1; $20),** a next-level dry brush, stimulates lymphatic drainage while sloughing off dead skin with woven agave leaves and soothing the senses with vetiver root.

THE HAMMAM AT HOME Hammams have remained a sacred space to purify body and soul for millennia in eastern Mediterranean and North African cultures. Often located near mosques, “hammams are visited weekly by most Moroccan people,” says Wafaa Yaggout, a spa therapist at El Fenn, a Marrakech hotel renowned for its signature oversize tubs. The practice, which you can easily adapt for your bath, begins by warming in a steamy room before slathering your body with the traditional black soap, or *beldi*—a viscous, caramel-like blend made with olive and eucalyptus oils that melts into skin. “After 10 minutes, you rinse and exfoliate,” says Yaggout, using a *kessa,* a glove that leaves no rough patch behind. “The ritual is quite robust,” admits Yaggout, “but it will leave you feeling relaxed and invigorated at the same time.” **54 Thrones Beldi Moroccan Body Mask (5; $42)** has a taffy-like texture that cleanses and exfoliates. (Let it sit for three to 10 minutes.) The crepe fabric of the **Zakia’s Morocco Kessa Royal Exfoliating Glove (4; $13)** leaves skin incredibly soft to the touch, and using it is part of the fun; it’s oddly satisfying to watch the dead skin roll away. Smoky and ceremonial, **Senteurs d’Orient Hammam Cedar of Lebanon Spiritual Body Soap (3; $36)** offers a Lebanese take on hammam with the chicest soap-on-a-rope imaginable. ➤

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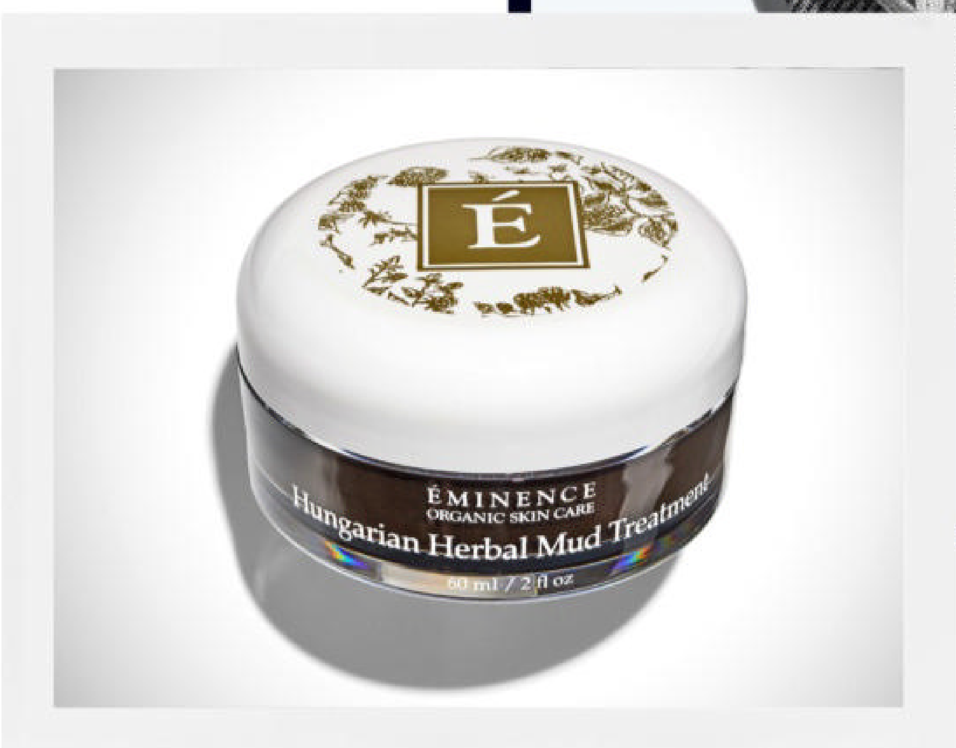


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JEFFREY WESTBROOK/STUDIO D

The SPRINGS

AT THE *ONSEN* Japan's volcanic terrain boasts upwards of 3,000 *onsen*—mineral-rich hot-spring baths popularized by the island nation's first Buddhist monks. And the communal baths are not only plentiful but also accessible, says Nachi Kanemaru Glick, a Miami-based, Miyazaki-born facialist: "It costs only a couple of dollars, so everyone goes once or twice a week." At home, bathing is treated as a mini ritual to be respected. "You can't just hop in," says Kanemaru Glick. Instead, you wash thoroughly outside the tub with soap and an exfoliating mitt or binchotan towel first, getting "behind your ears, between your toes, and the bottom of your feet." At home, it's common to use mineral salts or soaks that evoke a true nature bath. "The French have lavender," says Kanemaru Glick. "We have hinoki." **Te Plus Te Hinoki Wood Chip Sachets (1; $50 for two)** add the soothing scent of Japanese forests to bathwater. **Morihata Binchotan Charcoal Body Scrub Towel (2; $24)** gently exfoliates the body with a tightly knit weave that leaves skin ultrasoft. To mimic the thermal waters of the *onsen,* Kanemaru Glick turns to magnesium-packed salts like **Chidoriya Higashiyama Bath Salt (3; $8). MyKirei by Kao Pampering Yuzu Foam Body Wash (5)** is infused with yuzu, which is added to winter baths as a wellness booster.

AT THE BATHHOUSE "In Hungary, if you have eczema or arthritis, a doctor will prescribe a form of thermal-water therapy," says Ildi Pekar, an NYC-based aesthetician born and raised in Budapest. "It can be drinking the water or soaking in a bath." That's why the Hungarian capital's pharmacy shelves are lined with thermal waters with varying concentrations of sulfur, magnesium, calcium, and more. But the best way to absorb them, she says, is transdermally with a trip to a bathhouse—packed every weekend with people taking the edge off a long week or late night. "You could wear the most expensive face cream, but it won't make much difference if you're stressed," says Pekar of the country's inside-out beauty philosophy. At home, she soaks in a Hungarian thermal-water-infused bath for a minimum of 15 minutes. "Afterwards, I always have the best night's sleep." Pekar also suggests soaking in a hot bath with one or two spoonfuls of Hungarian thermal mud powder, like that found in **Eminence Organic Skin Care Hungarian Herbal Mud Treatment (4; $46).** For the most decadent treatment, buff your body with **Omorovicza Gold Sugar Scrub (6; $93),** which blends Hungarian thermal water with cane sugar and colloidal gold. HB



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The BUZZ



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GOOD WORK



The RETURN *of the* FACE-LIFT

What was once a HUSH-HUSH PROCEDURE has a fresh new look. Here's WHY and what you NEED to KNOW.

RICHARD BURBRIDGE/ART + COMMERCE

When Marc Jacobs underwent a face-lift this summer, he took a selfie the very next day—gauze head wrap, plastic drains coming out from either side—and posted it to Instagram with the caption "#f*ckgravity." The fashion world did a collective double take: someone of Jacobs's stature actually being honest that self-care could go beyond yogic breathing and a gratitude journal? But also, Marc Jacobs got a *face-lift*? Unlike Botox or plumping fillers, face-lifts just haven't received the same widespread acceptance in recent years, which is why many people's perception of the procedure is frozen in time. One of the last major celebs to be so open about having a face-lift was Joan Rivers. ("I fart through my ears," she said back in 2013.) The reality is that results lately have gotten better and more natural, says Andrew Jacono of the New York Center for Facial Plastic Surgery, Jacobs's surgeon and a medi-celebrity in his own right thanks to his pioneering techniques. "Marc made people realize that you can have a face-lift and still emerge looking like yourself."

A NEW APPROACH Even in this era of transparency, there are limits. When an actress over 50 is asked why she looks so great, it's not unusual to hear about a commitment to olive oil, drinking a lot of water, a serum from her own line. "So many celebs are lying, and it makes people feel less than," says Jacono. They can do it because "good work flies under the radar," he says. Bad work announces itself 25 paces away. "My patients' single highest anxiety is that they're going to look like that person walking down Madison Avenue in New York or Worth Avenue in Palm Beach: pulled and unnatural," says David Rosenberg, a Manhattan-based facial plastic surgeon. To help ease patients' fears, many doctors rely on the Vectra M3, a 3D imaging technology that allows patients to visualize how they would look post-procedure. Jacono has this device but prefers a low-fi method: He uses photos of patients in their younger years and hangs them in the operating room as a reference.

THE GOLD STANDARD The most popular kind of face-lift is known as the SMAS, which stands for subcutaneous muscular aponeurosis system. Gerald Imber, a plastic surgeon on New York's Upper East Side who has performed in excess of 3,000 of them, describes the procedure as the skin being "tightened over the cheek, and sometimes all the way down to the jawline or to the platysma on the neck." An SMAS lift smooths the jowls, nasolabial folds, and neck area. How much laxity you have determines how much skin the surgeon removes. Imber prefers this approach because, he says, "it's all done superficially, without putting an instrument underneath the deep tissue and taking the risk of injuring a facial nerve." The forehead, however, isn't addressed; for that, a minimal temporal lift is needed, but Imber says that Botox can often do the job better. Scars are hidden in the ear and sideburn and behind the earlobe. Recovery time, Imber adds, is about a week.

Critics of SMAS face-lifts feel that all that stretching is exactly what gives someone a frozen look, but Imber believes that aesthetic largely lives in the past. "A pulled look is the surgeon's fault, not a result of SMAS," he says. Imber does not put any incisions in the hairline. ("It pulls the sideburns up and gives people that tight, shiny face. It's unacceptable.") His face-lifts last "at least a decade, and touch-ups are rarely as extensive as the original procedure."

THE CUTTING EDGE Marc Jacobs got what's called an extended deep-plane face-lift, a technique that now has some brand awareness thanks to surgeons like Jacono, whose Instagram (377,000 followers) is full of jaw-dropping before-and-afters. Unlike SMAS, extended deep-plane face-lifts don't involve any pulling at all. Jacono makes a short incision to minimize trauma to the face, then lifts the deep facial tissue and neck muscles simultaneously and repositions the fat and muscle tissues vertically, to where they used to be. "I'm sculpting," he says. "This technique allows me to re-create that sort of appley full cheek without injections." Recovery is about 10 days, accelerated by hyperbaric oxygen therapy and Vbeam laser treatment for skin healing. The face-lift lasts for 12 to 15 years, and at that point, "you're going to look even better than when you came in for surgery," he says.

Doctors' allegiance to extended deep-plane face-lifts is "almost religious," says Rosenberg, who has been doing them for over 20 years. But the downside is that they're potentially more dangerous, he says. "The technique is hard to learn, and you have to have immense surgical judgment, exceedingly good hands and eyes, and it's perfected only with a lot of practice. There are only a small number who are going to master it." Jacono has become like a missionary in this respect: He's training doctors on this surgery, and he published a 500-plus-page textbook on it this past summer. "I want every doctor to be doing a better job," he says. "If they were, people wouldn't be scared of getting a face-lift."

Julius Few, a Chicago-based plastic surgeon, believes in a middle ground. "I take the best elements of each technique," he says. Few does an SMAS for the mid and lower face because it preserves the "delicate nuances" there, but he loves the extended deep plane for the jawline and neck because he finds it's more effective for that area. Still, "at the end of the day, any technique is only as good as the experience of the surgeon." HB

Can You Cheat a Face-lift?

There's been so much progress in dermatology, it's easy to understand why one wouldn't rush to go under the knife. Still, there are limits. "For years, I've smiled as I've listened to people talk about radio frequency, microneedling, Ultherapy, or Thermage. These things will never compare to a face-lift," says Rosenberg, referring to non- and minimally invasive cosmetic treatments. The same goes for filler. "You reach a point of diminishing returns," says Paul Jarrod Frank, a New York–based cosmetic derm. "When a doctor says they can accomplish everything for you, that's when you know this doctor is no longer for you." Work with a derm who knows when to refer you to a trusted surgeon for a fresh opinion. Also, realize that a face-lift may not be the final word on your aesthetic journey. Many people still elect to use injectables afterward. "A face-lift doesn't help skin quality or wrinkles around the mouth," says Frank.

PRESENTED BY GUERLAIN

GOLDEN HOUR *Skin*

Get a RADIANT GLOW and PLUMP COMPLEXION with Guerlain ABEILLE ROYALE ADVANCED YOUTH WATERY OIL. It's as LIGHT as WATER, as RICH as an OIL, and as POWERFUL as a SERUM.

FOR NEARLY 200 YEARS, Guerlain has looked to nature to inspire its range of beauty products, and the new Abeille Royale Advanced Youth Watery Oil is no exception. With 95 percent naturally derived ingredients,[1] this is most advanced product in the Abeille Royale line, thanks to a proprietary blend of sustainably sourced honeys.

AN INNOVATIVE TEXTURE Guerlain researchers sought to create a new delivery system that has the silkiness of an oil and is as refreshing as a toner. How they achieved this unique formulation is under lock and key, but the net result is an innovative watery facial oil that feels like nothing else. The formula also includes teeny bubbles—Commiphora-oil microbeads—that melt on contact with the skin, providing extra moisture.

SUPERIOR HONEY The secret weapon within every bottle is Dynamic BlackBee Repair Technology. For years, Guerlain has used black-bee honey from Ouessant Island in France. Part of a UNESCO biosphere reserve, the island is home to a species of black bee that has survived two ice ages. There, the bees forage heather and a flowering shrub called gorse, which gives the bees' honey its potency. Guerlain has since added three other honeys to the mix, from preserved lands in Corsica, France; Ikaria, Greece; and Åland, Finland. The honeys were chosen because together they are abundant in polyphenols, vitamins, and amino acids that help rejuvenate and calm the look of skin. In addition to the honey, Guerlain infused this formula with its exclusive royal jelly, another nutrient-rich substance produced by bees. Research has shown that the Dynamic BlackBee Repair Technology revitalizes skin to improve signs of aging. According to testing overseen by the brand, the skin looks nine times softer after just one application[2] of Abeille Royale Advanced Youth Watery Oil, and after six hours one can expect a 125 percent increase in hydration.[3] Users also reported that after one month, their skin looked plumper, smoother, and more radiant.

FOR THE LOVE OF THE BEE Guerlain believes beauty should not come at the expense of the bees, which are increasingly under threat. And since almost 90 percent of flowering plant species rely on pollinators to reproduce, bees are all the more essential. That's why Guerlain works with selected organizations to help preserve bee-friendly environments and increase the number of active hives. In addition, the brand created the Guerlain Beelab, a research platform focused on studying bee products and their effects on skin aging.

Last year, Guerlain also started the Women for Bees program in partnership with UNESCO and L'Observatoire Français d'Apidologie (OFA). By 2025, the organization will have installed 2,500 new hives, for 125 million bees. **HB**

The HONEYS *were chosen because together they are* ABUNDANT *in* POLYPHENOLS, VITAMINS, *and* AMINO ACIDS *that help* REJUVENATE *and* CALM *the look of* SKIN.

1. CALCULATION BASED ON THE INTERNATIONAL ISO STANDARD 16128, INCLUDING WATER. 2. INSTRUMENTAL TEST, 20 VOLUNTEERS, 2 APPLICATIONS PER DAY, AFTER 3 DAYS. 3. INSTRUMENTAL TEST, 11 VOLUNTEERS, AFTER 1 APPLICATION, AFTER 6 HRS. GUERLAIN IMAGERY



Guerlain created the Beelab, a multidisciplinary research platform devoted to understanding bees, raw materials, and cosmetic applications for the skin.





Abeille Royale Advanced Youth Watery Oil, $135; guerlain.com.



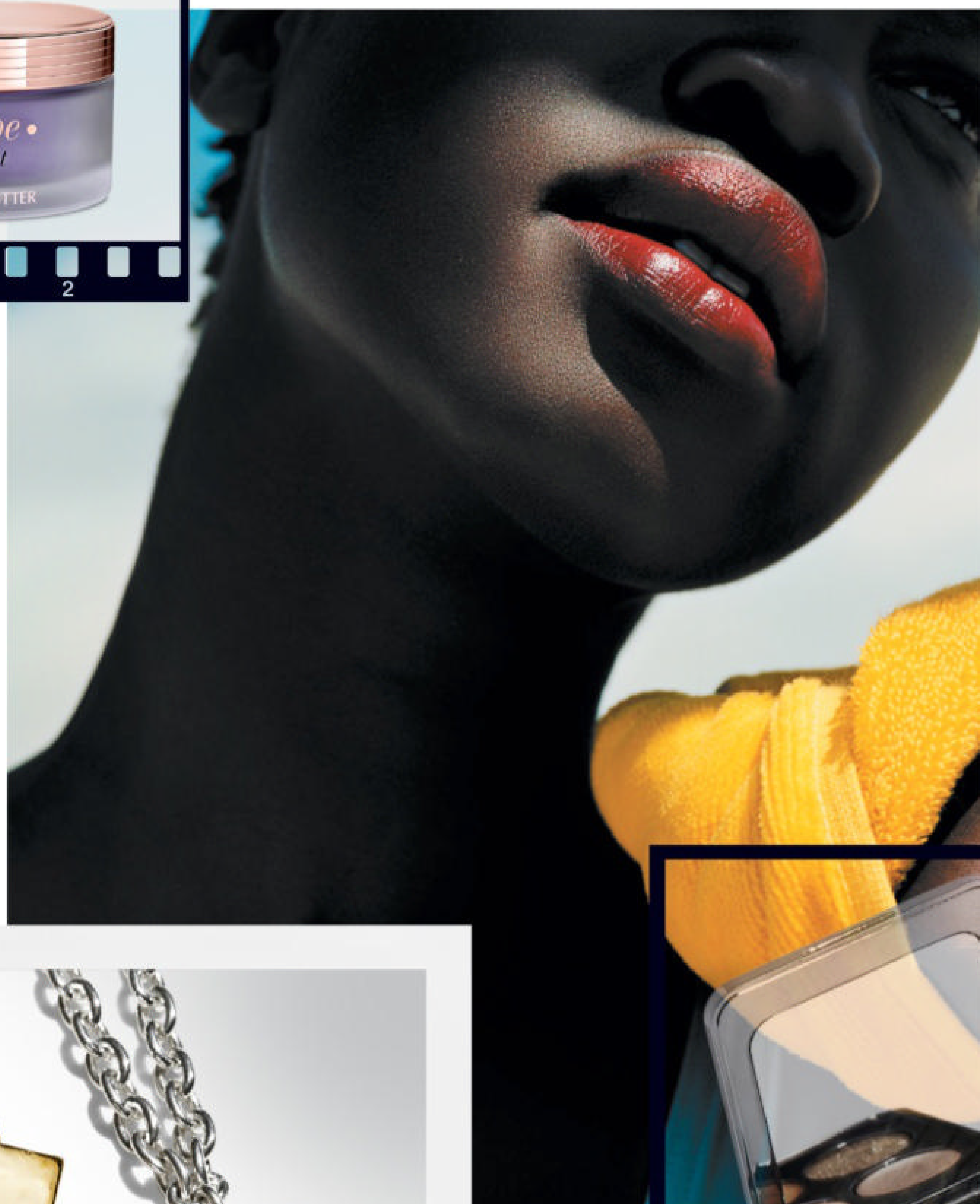
NEWS

HOPE IN THE DARK Dramatic fragrances are making a rightful return to the beauty world. One of the best is Hope Night, now available in a lush body butter ($75). Enriched with coconut oil and shea butter, it immediately melts into the skin, leaving behind notes of vanilla, amber, and patchouli hours after application. (Though indulgent, the luxe texture leaves skin velvety, never greasy, so it won't muss up silk slipdresses or satin pillowcases.) Even better, 100 percent of profits go to the Hope for Depression Research Foundation.



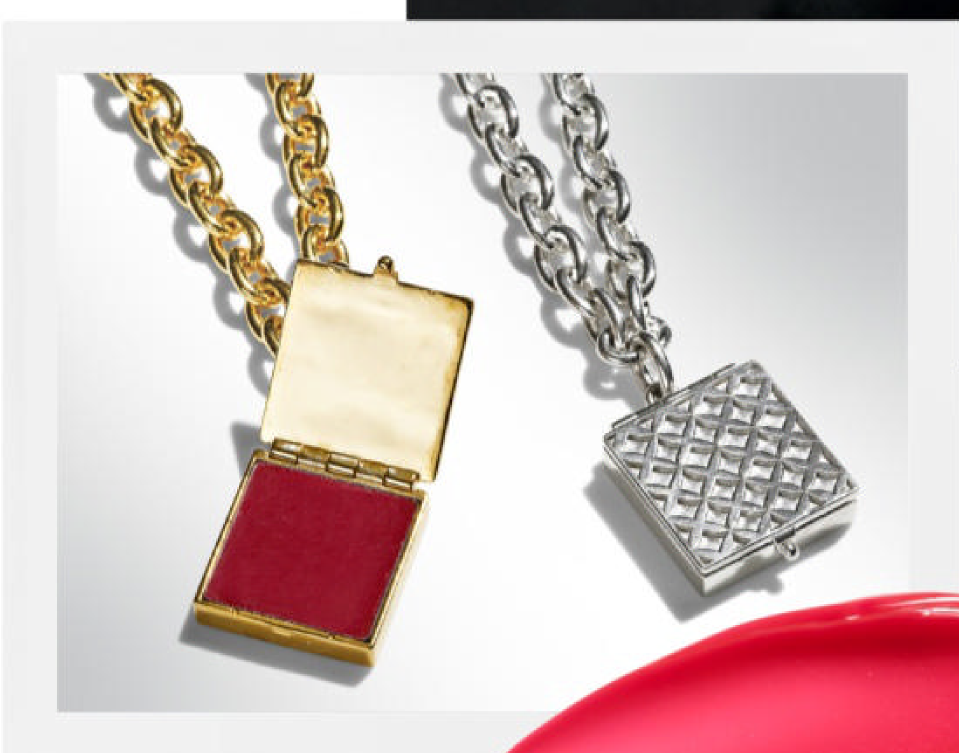
IT'S A MOOD Estée Lauder Luxury Collection is all about emotion—how you feel or want to feel. Eight fragrances are thoughtfully designed to shift your energy. Sensuous Stars calms with French lavender, while Blushing Sands, with bright woods and spicy pink pepper, feels more sensual and relaxing ($190 each).





TAKE GOOD CARE Lip balm is essential this time of year, but you can always level up. Makeup artist Jillian Dempsey (known for her work with Kristen Stewart and Kirsten Dunst) went over the top with her brand's Lip Locket Necklace ($485–$945). Each embossed silver or gold pendant holds one of four wearable shades that look chic worn sheer or layered for a rich stain. Or try Tatcha the Kissu Lip Mask ($28), here in Red Camellia, which has heavy hydrators like squalane and camellia oil and wears like a gloss.

CLEAN SWEEP While the natural-beauty movement has made great strides, when it comes to eye makeup, the color payoff often just isn't there. Róen is an exception. The Lid Illume formula is activated by the warmth of your finger (i.e., no brushes required) and imparts a glossy, multidimensional pigment. We're loving the Gold Lust Palette ($46).







CENTER: DAVID SLIJPER/AUGUST; LIP LOCKET NECKLACES: JEFFREY WESTBROOK/STUDIO D; ALL OTHER STILL LIFE: COURTESY THE BRANDS

BY KATIE INTNER

A S T R O L O G Y

♏
SCORPIO
OCTOBER 24–NOVEMBER 22
Others might think you're too fond of the sound of your own voice if you let yourself be convinced you're an expert in nearly everything. Remember, your peers prize modesty over arrogance.
LUCKY DAY: THE 30TH.
Giving a stranger a helping hand enriches your life.

♐
SAGITTARIUS
NOVEMBER 23–DECEMBER 21
Trust your instincts about somebody's character; your good judgment will put you in a position of great influence. Without being too controlling, show that you won't stand for any nonsense.
LUCKY DAY: THE 17TH.
Dramatic developments bring out the best in you.



ZOLTAN TOMBOR/TRUNK ARCHIVE

♋
CANCER
JUNE 22–JULY 23
A potential escape or romantic adventure will be appealing; just don't let others' continual talk about costs spoil it. You don't want to end up in the red, but you shouldn't have to remain in one place either.
LUCKY DAY: THE 21ST.
Ridding yourself of emotional clutter brings contentment.

♌
LEO
JULY 24–AUGUST 23
Spending time with someone special may be attractive, but don't neglect your responsibilities and reputation. Prove that you're capable of mixing business and pleasure without anybody feeling left out.
LUCKY DAY: THE 2ND.
Something lost is replaced a thousandfold.

♑
CAPRICORN
DECEMBER 22–JANUARY 20
While you may want to take care of a vulnerable individual, don't encourage total dependency. Explain that you can help, but you also must keep an eye on other areas you're deeply committed to.
LUCKY DAY: THE 20TH.
A surprise message heralds a change of fortune.

♓
PISCES
FEBRUARY 20–MARCH 20
Incoming news might stir up shock waves among associates. You'll see how to bring down the heat, and authority figures will recognize they have underestimated your strengths and talents.
LUCKY DAY: THE 18TH.
Self-esteem empowers you to confront old demons.

♉
TAURUS
APRIL 21–MAY 21
Make sure that a minor spat with somebody close doesn't become serious. You've both coped with stress recently, so take a deep breath, remind yourselves why you're together, and start again.
LUCKY DAY: THE 13TH.
Accepting another's failings enhances both your lives.

♍
VIRGO
AUGUST 24–SEPTEMBER 23
Restoring certain friendships will feel good. However, this shouldn't be done at the expense of relatives who crave more of your attention. Ensure that you meet the needs of those you love most.
LUCKY DAY: THE 19TH.
An unexpected arrival generates excitement.

♒
AQUARIUS
JANUARY 21–FEBRUARY 19
Though you normally welcome loved ones' opinions on your life and outside activities, you may begin to resent their interference. If you're tempted to confront them, find a method that won't drive them away.
LUCKY DAY: THE 29TH.
Chance encounters work in your favor.

♈
ARIES
MARCH 21–APRIL 20
It's a mystery why friends and family question how you've handled a financial or business matter. Perhaps they think you lack the skills to pull off a good deal, or maybe they simply want to protect you, but you can tell them that's not needed.
LUCKY DAY: THE 5TH.
A lavish contribution adds meaning to something banal.

♊
GEMINI
MAY 22–JUNE 21
Despite your careful planning, disruptions will arise. Blue-sky thinking will clash with a critical voice pointing out where you're going wrong, whether you are or not, so keep telling yourself how clever you can be.
LUCKY DAY: THE 16TH.
Decision-making is eased by a kind, caring soul.

♎
LIBRA
SEPTEMBER 24–OCTOBER 23
Scrutinize the finer details of not only contracts but also areas that have a lot to offer creatively or artistically, as all will require you to keep a close watch on your funds. Why part with money you don't really have?
LUCKY DAY: THE 1ST.
Loving gestures spur you on to great achievements.

The HOME Issue

Photograph by RENELL MEDRANO / Styling by SAMIRA NASR



HAIR: LATISHA CHONG; MAKEUP: MARCELO GUTIERREZ FOR CHANEL BEAUTY

While redoing the living room of her famously crimson-themed New York abode, Harper's Bazaar *fashion editor* DIANA VREELAND, *always a lover of florals and the color red, gave interior designer Billy Baldwin one directive: "I want my apartment to* LOOK *like a* GARDEN,*" she told him. "A* GARDEN *in* HELL.*" To Vreeland, that was home. But home can (and certainly does) represent very different things to different people. In this issue, we explore the concept of home through a variety of lenses: as a* PLACE, *as an* IDEA, *as a* NEXUS *of* HUMAN CONNECTION.

Opera coat, BALENCIAGA COUTURE.

LIGHTNESS of BEING

TRACEE ELLIS ROSS *seems to be* AT EASE *everywhere. Whether on our* TVS, BEAUTY SHELVES, *or* SOCIAL-MEDIA *feeds, she's the* BEST FRIEND *you always* WANTED *and the* RICH AUNTIE *you* ASPIRE *to be.* SELF-ACCEPTANCE, *however, was* HARD-WON. *Now, she's* BASKING *in it.*

Story by KAITLYN GREENIDGE

Photographs by RENELL MEDRANO
Styling by SAMIRA NASR

There's a meme of Tracee Ellis Ross that is always making the rounds on social media. She's in a pool, leaning against its side, looking impossibly glamorous; with a promising blue sky behind her and her hair slicked back, she holds a tumbler of crystalline liquid forward in a languorous toast to the camera. It's a visual lingua franca for a lot of things: a beacon of ease, sophistication, style; an icon of the rich-auntie aesthetic—that is, a celebration of a woman who lives as much for her own interests and desires as she does for creating a sense of family with those she chooses. All things that signify a woman who has made for herself a good life.

"I kind of find it flattering," she tells me. "But [social media] can be a little scary." Ross, who turned 49 in October, is uncannily adept at it, posting throwback photos of fabulous outfits from her 20s alongside witty commentary about the rituals of life as a working actor. "For me, it is genuinely a sharing. I don't manipulate things for the internet. I've always been this person. I used to drive my sister nuts because I was always doing my little photo shoots."

Ross's persona online is that elusive attitude: unbothered. It's an aspirational stance that, in the adjective's usage in certain sections of Black culture, is specifically gendered. "Unbothered" is a distinctly feminine attribute, and it comes with a certain level of maturity and experience—the sense that the holder of it has seen and understands the contradictions and unfairness of the wider ➤



Jeweled headpiece, ALEXANDRE VAUTHIER HAUTE COUTURE. *Necklace,* TIFFANY & CO. SCHLUMBERGER. *Briefs,* DOLCE & GABBANA. *Tights,* FALKE.

This page: Hat, GIAMBATTISTA VALLI HAUTE COUTURE. *Opposite page: Gown,* DOLCE & GABBANA ALTA MODA.



“*The* BIGGEST EPIPHANY *was that* THE BEST *I could* DO *was actually* BE ME.”



world but looks upon it all with a deep bemusement and does not let it keep her from charting her own trajectory. Ross explains, "I didn't see enough examples of different versions of how a woman can find happiness and joy and power and sensuality, sexuality, all of that, without it being through the lens of how I'm seen by a man. People are like, 'You're the poster child for being single.' And I was like, 'Great.' But what I would prefer is that I'm the poster child for living my life on my terms. And that there's a version of that for everyone.

"I don't live my life for other people," she continues. "I just totally live it for me. This is something that has really solidified itself into an unbreakable, unshakable foundation in the last four or five years." The last four or five years, of course, have included the phenomenal success of ABC's *Black-ish,* in which she stars as Rainbow "Bow" Johnson, the overachieving doctor, mother, and wife of Dre, the show's narrator of the contradictions in identity in the Black upper middle class. In a fragmented cultural landscape, *Black-ish* remains one of the few network comedies that aspire to address the entire country, even as it speaks from the very specific viewpoint of America's Black professional set. Since its 2014 premiere, the show and Ross have both received dozens of award nominations, with Ross taking home the Golden Globe for Best Actress in a Musical or Comedy in 2017. Production is underway on the show's final season, which will begin airing early next year.

Despite the heady success, Ross is reluctant to link that professional shine to the popular perception that she leads some opulent life. "That meme where it says 'rich bitch juice' [on the glass]...it's a little much for me. It's really just tequila with melted ice," she deadpans. She opens her eyes wide in mock innocence. "I don't know how rich the juice is."

Ross is in the sweet spot of celebrity where she is a ubiquitous presence but never wears out her welcome. As I worked on this story, there she was on cable TV, five days a week, through reruns of the massively successful *Black-ish.* Her image replicated itself across all different streams of social media as a reaction, an affirmation, an aspiration in different forms. The day I was conducting my first interview with Ross, my sister taped a piece of paper from her children's Page-A-Day calendar to the front of my laptop; it was a quote from Ross herself, on perseverance. After our conversation, I took a break and went to Target, and there was her hair-care line, Pattern, on the shelf as I looked for scrunchies for my daughter. And yet, she has the ability to make each encounter—mediated or direct—feel fresh. Each time I saw her, whether acting or in conversation, it felt as if I was running into an old friend, the one who is always rushing off to do interesting things but also can't wait to sit down with you for a long time to tell you all about it.

That warmth and deft understanding of magnetism is even more surprising when you take into account that Ross has been ➤



Dress, DIOR HAUTE COUTURE. *Keep curls defined and in place with Pattern Curl Gel ($25).*



Dress and earrings, SCHIAPARELLI HAUTE COUTURE.

intimate with celebrity and show business since birth. She is a daughter of superstar Diana Ross. A childhood spent in the limelight might mean a closing off, but it seems to have had the opposite effect on Ross. This paradox is evident in an anecdote the writer and activist Michaela Angela Davis, her longtime friend, tells me about first meeting Ross more than two decades ago. (Davis and Ross are executive-producing the upcoming docuseries *The Hair Tales,* on Black women's identity through the lens of Black hair, for OWN: Oprah Winfrey Network and Hulu.)

"I met Tracee in a closet," Davis says. "She was working in the fashion closet at *Mirabella,* and she was receiving clothes that I had pulled for a shoot. I had no idea who she was, except for she was cute and she was a girl of color where there were none. When I say none, it seems odd to imagine, but if you could go back over 25 years and look at any major magazine, there were none. She was just so cool. She was that girl. And she wore a very sophisticated mix of designer and vintage. She's got on Halston today, and yesterday she had on 1972 Céline because she was also wearing her mother's vintage clothes. Hello! And she worked really hard, and she was focused. She didn't work like a rich girl. She wasn't outdressing Jade Hobson, who was the creative director [then], but she was killing it every day." (*Mirabella* is also where Ross met and became friends with *Harper's Bazaar* editor in chief Samira Nasr.)

Davis continues, "She said, 'My mother would love you!' I said, 'Okay, that's cute. Your mother would love me.' I thought maybe her mother was a society lady. So I get this address to go to the Sherry-Netherland. And it's a different name, obviously. I go in, and the doorman lets me in. And I go up to the penthouse, and the elevator doors open, and Diana Ross is standing in front of me. That began our long friendship. We are both really interested in style and joy and justice."

"I don't live MY LIFE *for* OTHER PEOPLE. *I just totally live it* FOR ME."

Ross could have conquered fashion, but a career in television beckoned instead. Her tenure on the small screen spans the sea change in both how TV is made and what sorts of stories by and about people of color are allowed to be told. In 2000, Ross got her breakthrough role in the comedy series *Girlfriends.* The show came at a time when Black stories had disappeared from the traditional big-three television networks only to flourish on newer ones like UPN and the upstart it was eventually folded into, the CW. On *Girlfriends,* she played Joan Clayton, a successful lawyer in L.A. navigating dating and romance with her three friends. Ross says, "On *Girlfriends,* I spent eight years speaking a language that I have spent years trying to unpack. Waiting to be chosen was all Joan talked about. And I am not—I don't want that."

Girlfriends ended in 2008. "It was such a huge portion of who I was and had become," Ross explains. "Especially because Joan wore a lot of Tracee's clothes. Joan and Tracee's hairstyles were the same. All my favorite lipsticks were Joan's favorite lipsticks. My shoes were Joan's favorite shoes. And although we weren't the same person in any way, shape, or form, my physical self was really being utilized. It took me time to kind of figure out who I was again. When the show finished ... in hindsight, I could say I was sort of going through a bit of a grieving process."

In the years that followed, Ross continued to work in TV and film before getting cast in *Black-ish,* which ran through the end of the Obama era and the totality of Trump. It is a family sitcom in the style of *All in the Family,* with its continued interest in topical subjects and its willingness to explicitly explore questions of race, gender, and class. But unlike the classic Black TV sitcoms of previous generations, like *The Jeffersons* or *Sanford and Son, Black-ish* was created by a Black showrunner, Kenya Barris. While its predecessors had a handful of Black writers on staff, *Black-ish* is significant because its writers' room is made up of mostly people of color.

Writing recently on Blackness and television in *The Atlantic,* the critic Hannah Giorgis spoke of the "negotiated authenticity" of Blackness on television: "Blackness, sure, but only of a kind that is acceptable to white showrunners, studio executives, and viewers."

"There were a lot of instances on *Girlfriends* when I used my voice powerfully and it wasn't well received," Ross says. "People don't want to be told that what they're doing might not be the right thing or might not make everybody happy. But I am somebody who—I don't just go along to get along."

The two defining performances of Ross's television career—Joan on *Girlfriends* and Bow on *Black-ish*—exist outside of that dance of "negotiated authenticity." The story lines of *Girlfriends* definitely bear that mark, but Ross chose to play Joan as a recognizable figure to Black strivers and overachievers—possibly illegible to white people who knew Black people only from TV. On *Black-ish,* in contrast, Bow is a working mother who stays curious about herself and the family she's created. *(Continued on page 153)*



This page: Dress, DIOR HAUTE COUTURE. *Opposite page: Opera coat,* BALENCIAGA COUTURE. *Earrings,* TIFFANY & CO. SCHLUMBERGER.



"I'm the SEXIEST *I've ever been. And when I say that, I mean* I FEEL *the* MOST MYSELF."





This page: Opera coat, BALENCIAGA COUTURE. *Earrings,* TIFFANY & CO. SCHLUMBERGER. *Opposite page: Hat,* GIAMBATTISTA VALLI HAUTE COUTURE. *Gloves,* PORTOLANO. *Tights,* WE LOVE COLORS.

HAIR: LATISHA CHONG; MAKEUP: MARCELO GUTIERREZ FOR CHANEL BEAUTY; PRODUCTION: LOLA PRODUCTION; SET DESIGN: GERARD SANTOS. SHOT ON LOCATION AT STORM KING ART CENTER, NEW WINDSOR, NY. SEE THE DIRECTORY FOR SHOPPING DETAILS.







Bodysuit, jeans, and belt bag, DIOR. *Shirt (around waist),* POLO RALPH LAUREN. *Ear cuff,* ALEXANDER McQUEEN. *Necklace (top),* GUCCI. *Chain (bottom) and bracelet,* MARLA AARON. *Belt,* CHANEL. *Scarves (around bag chain and in belt loops),* GUCCI.

Come as YOU ARE

Photographs by HEJI SHIN
Styling by ELIN SVAHN

Jacket and skirt, ALEXANDER McQUEEN. *Swimsuit,* HERMÈS. *Bandanna (worn as scarf) and belt* CHANEL. *Belt (worn as necklace),* SAINT LAURENT BY ANTHONY VACCARELLO. *Boots,* LOUIS VUITTON.



Play it cool in a '90s-INSPIRED *mix of* STATEMENT DENIM, LOGO-STAMPED TOPS, *and* CHAIN ACCESSORIES



Jacket, LOUIS VUITTON X FORNASETTI. *Top,* FREE PEOPLE. *Jeans and boots,* LOUIS VUITTON. *Necklace,* BALENCIAGA. *Belt (worn as necklace),* SAINT LAURENT BY ANTHONY VACCARELLO. *Belt,* CHANEL. *Foulard (worn around belt),* VERSACE.



Jacket and pants, ALBERTA FERRETTI. *Necklace,* BALENCIAGA. *Black bikini top,* LOUIS VUITTON. *Red bikini top,* ERES. *Belt,* CHANEL. *Scarf (worn around belt),* GUCCI.



Top, jeans, card holder (on chain), belt, and bandanna, CHANEL. *Bikini top,* ERES. *Ear cuffs,* ALEXANDER McQUEEN. *Belt (worn as necklace),* SAINT LAURENT BY ANTHONY VACCARELLO.



Top, JUNYA WATANABE X VERSACE. *Denim,* JUNYA WATANABE X LEVI'S. *Ear cuff,* ALEXANDER McQUEEN. *Necklace,* GUCCI.



Jacket, PRADA. *T-shirt,* AMO.
Necklace, BALENCIAGA.



Top, culottes, and hat, CELINE BY HEDI SLIMANE. *Shirt (around waist),* POLO RALPH LAUREN. *Necklace,* BALENCIAGA. *Belt bag and bandannas (in belt loops),* CHANEL.

MODEL: VILMA SJÖBERG; HAIR: PAWEL SOLIS FOR ORIBE; MAKEUP: MATHIAS VAN HOOFF; MANICURE: BEATRICE ENI FOR MANUCURIST; PRODUCTION: CONCRETE REP; ON-SET PRODUCTION: FLORENT NORCEREAU; SET DESIGN: SAMIRHA SALMI. SEE THE DIRECTORY FOR SHOPPING DETAILS.

GOODBYE to *All* THAT

SHALA MONROQUE *and* AMANDA BROOKS *were once* FRONT-ROW FIXTURES. *Then they abruptly* DROPPED OUT *of the* FASHION WORLD. *Here, they reflect* ON LOVING *and* LEAVING *the industry—and* COMING BACK NOW *on their own terms.*



Story by LEAH FAYE COOPER

SHALA MONROQUE
Photographs by JUNIOR SEALY
AMANDA BROOKS
Photographs by MAUREEN M. EVANS

Turn on the TV or scroll through social media and you're likely to see something—editors documenting Fashion Week on Instagram, *The Devil Wears Prada* on Hulu (again), an #OOTD on TikTok—that would suggest that the fashion industry is the most exciting and glamorous field you could possibly work in. And that's true—until, of course, it's not.

A decade ago, to anyone in fashion or even outside looking in, Amanda Brooks, then the women's fashion director for Barneys New York, and Shala Monroque, then the creative director of *Garage* magazine and personal muse and consultant to Miuccia Prada, were major players: front-row fixtures at fashion shows, at every party, jet-setting between London, Paris, Milan, and New York. And then, as ubiquitous as they'd been, they were gone.

THEIR STORIES ARE NOT RELATED, but they follow a similar trajectory. In 2012, Brooks abruptly left Barneys. She and her husband, artist Christopher Brooks, traded their apartment on Manhattan's Lower East Side for the English farm where Mr. Brooks grew up. Her departure stunned the fashion community and was covered breathlessly in *The New York Times*. But her desire to get off of the fashion merry-go-round was relatable to at least a few of her peers.

Monroque, who moved to New York from Saint Lucia in 2000, shortly after graduating high school, never set out to work in fashion. But she found herself immersed in it through connections forged hostessing at sceney Manhattan restaurants. She held plum positions at *Garage* and *Pop*, was a sought-after party host, and dated art-world impresario Larry Gagosian; she had become the consummate It girl. She was all of those things and also deeply depressed. "Here I am with a career that's successful, but I'm unhappy in it and I wanted to leave," she says. Unsure of how to walk away from a life that was seemingly perfect, Monroque grappled with "serious, serious depression" before, like Brooks, packing her bags and moving far away, back to Saint Lucia.

Today, Brooks and Monroque are happily settled in their new homes—ones that they've turned into sanctuaries reflective of the personal taste that catapulted them to the upper echelons of fashion. Coincidentally, they both live on farms. They've also both found their way back to fashion, only this time on their own terms, not those dictated by the industry calendar or demands of an employer. They open up to *Bazaar* about the lives they left behind and the ones they're living now. ➤



"You know when you're on a train and you look straight out and everything is just doing *that*?" Amanda Brooks is fanning her hand into a blur in front of her face. "That was what it felt like." From her well-appointed home office two hours northwest of London in the Cotswolds, Brooks is describing her life circa 2011, when she was living in New York City and working at Barneys: "I missed my son's birthday two years in a row because I was in Paris for fashion shows." She knows how out of touch it sounds, bemoaning a job that came with routine trips to Paris and Milan, front-row seats to Chanel and Prada, and invitations to champagne-fueled, caviar-laced parties. But two things can be true at once: You can be at the pinnacle of your career, keenly aware of that privilege, and also so burned out that you're compelled to quit and move across the Atlantic.



Opposite page, on Monroque, center and right: Dresses, Meiling; meilinginc.com. Jewelry, Nikkibiedes; nikkibiedes.com. Bottom left: Monroque at a Rodarte after-party in September 2011. This page, on Brooks, top: Dress, Masscob; masscob.com. Bottom: Brooks, third from the right, sitting front row at the Spring 2010 Calvin Klein show.

THIS PAGE, BOTTOM: BILLY FARRELL/PATRICK MCMULLAN VIA GETTY IMAGES. OPPOSITE PAGE, BOTTOM LEFT: ZACH HYMAN/BFA.COM

No one reaches a breaking point overnight. Dressed in a Fair Isle knit vest over a collared shirt, Brooks recounts her fashion journey: Her mother, a New York–based interior designer, was an inspiration, "wearing Alaïa all the time—always perfectly dressed"; in college at Brown University, "there were girls wearing next-level *fashion*," including friend Tracee Ellis Ross, who was "always wearing her mother's clothing.... I just suddenly became interested in trying to figure [fashion] out for myself."

And she did. After college, in the mid 1990s, Brooks moved to New York, initially working in galleries, and became known on the party circuit for her distinctive personal style—classically preppy with boho accents. She met Tuleh designer Bryan Bradley, and the two hit it off; Brooks became the brand's creative director. From there, she left to launch her own marketing company, advising brands like Diane von Furstenberg and Tory Burch. Then, in 2011, Barneys came knocking.

"IT WAS MY DREAM JOB ON PAPER," Brooks says. "I looked at the job description and I was like, I can do all this: private-label development, choosing looks, trend forecasting. [It] just felt so exciting and creative." The thrill, however, was short-lived. Thirteen-hour workdays were common. When her son got pneumonia, she went to the office and he stayed at home with a nanny. Sitting front row at Céline was on her career bucket list, and she did it, but she has no memory of that first show.

"It cost me too much of my personal life," she says. "I had two kids, I had a husband, I had a life. And I looked at a lot of my friends who had been sitting in the front row of fashion shows for 20 years, and very, very few of them either had kids or stayed married. And I just wasn't willing to sacrifice that." Brooks stayed at Barneys for a little over a year, which "felt like forever."

Her reaction to the stress of the job was visceral. "I had [to get] two spinal steroid injections in my back," she says. "I was physically falling apart, as well as emotionally. And I know that might sound ridiculous to people, like, 'Oh, she shouldn't be complaining,' but that's the toll [it took]." Just after she resigned, she got shingles. Still, she says she was disappointed in herself for quitting. "I was a nervous wreck. I felt ashamed. I felt like a failure in some ways."

While her husband suggested moving to a new city for a year—Shanghai was a thought—Brooks craved somewhere remote. "I just wanted to be in the countryside," she says. "I wanted to be quiet."

That first year in the Cotswolds, Brooks was a different kind of busy. She was renovating an 1820s farmhouse, cooking, and gardening. "I was really just making sure my kids were happy," she adds, "picking them up every single day from school and indulging every single maternal instinct. After a while, they were like, 'Mom, can you get a job again? You're not cool anymore; you're annoying.' "

She did go back to work, regularly contributing to magazines and writing two books, *Always Pack a Party Dress,* about her time in fashion, and *Farm from Home,* about life in the Cotswolds. In May 2018 she opened a boutique, Cutter Brooks, in the nearby town of Stow-on-the-Wold. The shop is inspired by the English countryside and filled with elevated housewares, designer clothes, and a selection of vintage and antique goods. Online, it has become a place where the more than 137,000 people who follow Brooks on Instagram can buy into her enviable lifestyle.

While Brooks travels to source merchandise (and will still go to the odd fashion show), she doesn't miss the breakneck pace of her former life. "I remember sitting at a fashion show at the end of my time at Barneys, and I was looking at [Chicago luxury boutique owner] Ikram Goldman," she remembers. "She was there with her husband and her two kids, and I was like, Well, there's a woman doing it on her own terms. I was on the edge of tears, so miserable, and I just thought if I ever found myself back in Paris at a fashion show, it would have to be on my own terms. I feel like I have done that." ➤

Below, from left: Brooks at the Fall 2005 Lela Rose show; with Zac Posen in Istanbul, Turkey, in 2006; with Tory Burch at the Fall 2010 Proenza Schouler show.

Opposite page: Jacket and dress, Masscob; masscob.com. Boots, Grenson X Cutter Brooks; cutterbrooks.com.







FROM LEFT: PAUL HAWTHORNE/GETTY IMAGES; BILLY FARRELL/PATRICK MCMULLAN VIA GETTY IMAGES (2)



Before social media ushered in a new age of It girls, influencers who had mastered the art of the candid pose as well as the algorithm, the title was reserved for a select few like Shala Monroque—fashionable women-about-town whose social calendars, style choices, and romantic relationships became fodder for gossip columns and society pages.

MONROQUE FOUND HER WAY to this rarefied social strata after landing a hostessing job at early-aughts see-and-be-seen eatery Man Ray. "Everybody came through," she says, "so that gave me a glimpse of New York society and an understanding of that world." At the time, she was dressing in a mix of designer pieces she found at Daffy's (her first purchase in New York was a Daryl K coat) and basics from Old Navy and living in a fourth-floor walk-up with a shared bathroom in Harlem. She refined her style working at yet another hot spot, Kittichai, occasionally picking up shifts at sister restaurant and fashion-industry favorite Indochine.

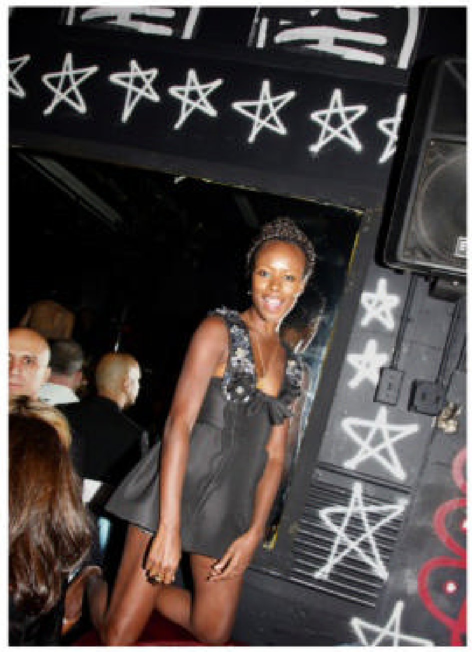
Circulating in these spaces, Monroque became friends with Russian-born socialite and art-world fixture Dasha Zhukova. In 2009, Zhukova was named editor in chief of the culty fashion glossy *Pop* and asked Monroque to join her team. "She [hired] a bunch of her friends," Monroque says. "None of us had worked in fashion; it was not our thing. But I guess she admired my sense of style and my point of view." Monroque's career took off. After meeting Miuccia Prada, the two grew close and Monroque became a Prada muse and unofficial brand ambassador, attending shows and hosting parties for the house around the globe. When Zhukova launched *Garage* magazine in 2011, she named Monroque creative director.

"I was having fun. I was living on the Upper East Side. I was jet-setting all around the world," says Monroque. "There was a point when I could literally have breakfast, lunch, and dinner in three different countries." Monroque was in Paris when she got a call from *Town & Country* asking her to be on the January 2012 cover. "I didn't really want to do it," she says, adding that her life was already starting to feel like "a fishbowl." But her then-boyfriend, gallerist Larry Gagosian, urged her to reconsider, noting how rare it was for a Black woman to grace the cover. She acquiesced.

Over the next two years, the attention and travel started to wear on Monroque. She began going to therapy but didn't find it helpful. "It felt like I was on a train but I wasn't in control of it," she says. A call from her mother in 2012 put things into perspective.

"I was hosting some event in London for Miu Miu," she recalls, "the most decadent three-day event where they rented out a whole hotel. I remember partying and dancing and screaming, 'I'm so happy!' I flew back to New York, and a few hours later I got a phone call from my mother, crying that my brother had been in a car crash." Monroque got on the next flight to Saint Lucia and arrived to find her brother clinging to life. He survived the accident, and she stayed in Saint Lucia for a few months to help her mother care for him. She returned to New York and made a commitment that she'd go home more often. But subsequent visits weren't enough to stave off the waves of sadness.

"I didn't feel I had anything I wanted to say anymore with [*Garage*]," Monroque says. "I started withdrawing. Every time I would get into a room [at a party], I'd get chest pains. I realized it was affecting me physically." Monroque decided she was ready to end the high-fashion, party-all-the-time chapter of her life.





FROM LEFT: DAVID X PRUTTING/BFA.COM; JOE SCHILDHORN/BFA.COM

Following yet another work trip in 2014, Monroque remembers, she returned to New York and stayed in bed "for like three days." "Then I woke up on December 3 and I was just like, I'm not starting the year here. I don't care what it takes. I'd rather be where I'm happy." Monroque shipped off her books, put some things in storage, and bought a one-way ticket home. "I arrived in Saint Lucia on December 28, 2014, and I never looked back."

Back home, Monroque took up diving and photography and spent her days aimlessly roaming the island. Every morning, she had breakfast with her mother, which she never got to do growing up because her mother worked mornings at a hotel. Her initial plan was to move into her late grandparents' home and give "more life" to the house through basic renovations. Upon discovering structural damage, she decided to rebuild the house entirely, milling trees on the property for wood. Monroque also began an organic farm. "What I'm doing is more of a regenerative forest farm, so it's going to take time," she says. The trees she planted—among them coconut, orange, and golden apple—just started to bear fruit. "I had a couple of goats to weed the property initially, and I remember being on the phone one day with some friends from New York and I was like, 'I'm sorry, I have to go tie up the goat.' " Her friends were taken aback; it was such a departure from her life in the city. "It was weird hearing myself say it as well," she says, but being with family and surrounded by nature has proved to be therapeutic. "I've come to find healing at home, in the garden, with my family, who I can be myself with."

In early 2019, when Marni creative director Francesco Risso asked Monroque to walk in the label's fall show in Milan, she embraced the opportunity. The same was true a year later when then–Chloé designer Natacha Ramsay-Levi asked her to appear on the runway. Because she wasn't tied to a brand or a magazine, "there was not this rush to do everything," she says. She was able to enjoy herself. In addition to occasional Fashion Week appearances, Monroque is currently working with Turkey-based Haitian designer Sophia Demirtas on a capsule collection for Demirtas's label, Fanm Mòn. Collaborating with Trinidadian designer Meiling has also been occupying some of her time.

These days, Monroque is often dressed in bathing-suit tops with either cut-off shorts or leggings. Her wardrobe is a fraction of what it once was—"I got rid of a lot; it was bogging me down," she says—and when she does dress up, she insists on comfortable footwear. "I never wear heels anymore, and I don't miss them," she says. "Most of the time, I'm without shoes, and putting [heels] on now, I'm like, Why did women ever do that to themselves?" HB



This page: Knit dress, Shining Star by Marilyn Lubin. Necklace, Nikkibiedes; nikkibiedes.com. Opposite page, from left: Monroque at a party at Don Hill's in 2010; at a benefit dinner at Sotheby's in 2010.



This page: Necklace, VAN CLEEF & ARPELS.
Opposite page: Necklace and earrings,
LOUIS VUITTON.

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Photographs by PETER LANGER
Styling by AMANDA ALAGEM





This page: Necklace, GUCCI HIGH JEWELRY.
Opposite page: Necklace, DE BEERS JEWELLERS.





This page: Necklace and earrings, CARTIER SIXIÈME SENS HIGH JEWELRY. *Opposite page: Magnifica High Jewelry necklace,* BULGARI.







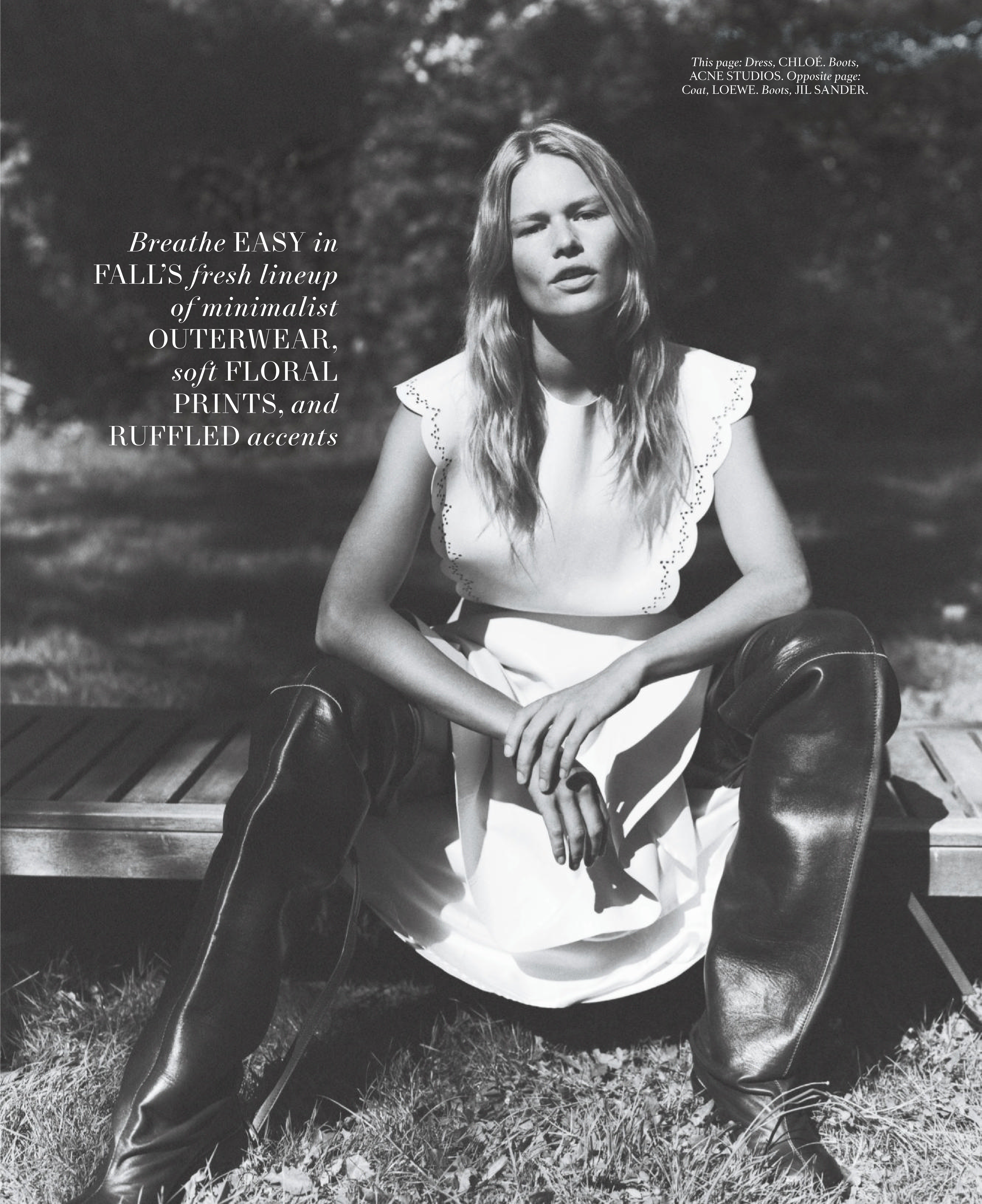
This page: Bracelet and earrings, DIOR FINE JEWELRY. *Opposite page: Earrings,* CHANEL HIGH JEWELRY.

PRODUCTION: CONCRETE REP.
SEE THE DIRECTORY FOR SHOPPING DETAILS.



Into the LIGHT

Photographs by ANNEMARIEKE VAN DRIMMELEN
Styling by LUDIVINE POIBLANC



This page: Dress, CHLOÉ. *Boots,* ACNE STUDIOS. *Opposite page: Coat,* LOEWE. *Boots,* JIL SANDER.

Breathe EASY *in* FALL'S *fresh lineup of minimalist* OUTERWEAR, *soft* FLORAL PRINTS, *and* RUFFLED *accents*








This page: Blazer and skirt, JIL SANDER. *Belt,* ACNE STUDIOS. *Opposite page, top left: Tote,* LOEWE. *Top right: Skirt,* NEHERA. *Bottom left: Blazer and skirt,* JIL SANDER. *Belt,* ACNE STUDIOS.





Dress, BALENCIAGA.



This page: Skirt, LOUIS VUITTON.
Opposite page: Dress, ACNE STUDIOS.







This page: Top and skirt, GAUCHERE. *Shoes,* GIADA. *Opposite page: Coat and pants,* LORO PIANA. *Mules,* KWAIDAN EDITIONS.





This page: Dresses, LEMAIRE. *Opposite page: Blanket and skirt,* KWAIDAN EDITIONS.

MODEL: ANNA EWERS; HAIR: PAWEL SOLIS FOR ORIBE; MAKEUP: VANESSA BELLINI FOR DR. BARBARA STURM; MANICURE: SALLY DERBALI AT SALON KAMIDO; PRODUCTION: JOCELYN RUMMLER AT 360PM. SEE THE DIRECTORY FOR SHOPPING DETAILS.

BEHIND the SCENES



Nicole Kidman as Grace Fraser in *The Undoing*

THIS PAGE: DAVID GIESBRECHT/HBO. OPPOSITE PAGE, CLOCKWISE FROM TOP: PETER KRAMER/HBO; DAVID M. RUSSELL/HBO; PETER KRAMER/HBO; CRAIG BLANKENHORN/HBO; MACALL B. POLAY/HBO

PRESTIGE TV SHOWS *like SUCCESSION suck us in with their* SHARP PORTRAYALS *of the* ÜBER-RICH. *But it's the artfully* OPULENT WORLDS *their characters inhabit that keep us* COMING BACK *for* MORE.

Story by JOSH DUBOFF

The first episode of the highly anticipated third season of *Succession*, HBO's black comedy about members of a billionaire family vying for control of their News Corp–like media empire, ends, appropriately, with a power move. Fending off challenges from his needy, megalomaniacal children, Murdochian mogul Logan Roy (Brian Cox) throws them all a curveball by temporarily stepping down as CEO of Waystar Royco and naming the company's dutiful general counsel, Gerri Kellman (J. Smith-Cameron)—the only candidate to succeed Roy who is not a family member—as his interim replacement.

The scene plays out in a luxurious but otherwise unremarkable, chilly hotel suite. Roy's youngest son, Roman (Kieran Culkin), who is also enmeshed in a delicious tryst with Gerri, is there when Gerri gets the call. Roman walks into an adjoining room to call his sister, Shiv (Sarah Snook), and in the background Gerri opens up her laptop. What the audience doesn't see is that Gerri's laptop is set up with Waystar Royco email, and her inbox is starting to fill up with congratulatory emails.

"You feel you're in this complete universe of *Succession*," Smith-Cameron says. "It's a complete vision. My prop computer was loaded with emails from people in the show. The camera never sees it."

That carefully calibrated attention to detail, Smith-Cameron says, even extends to Gerri's cell phone. "They have text conversations made up on the phone between Gerri and Roman," she explains. "The verisimilitude, it's incredible."

Succession's universe encompasses the rarefied spaces occupied by the .0001 percent: Logan Roy's sprawling Upper East Side duplex, an English castle for Shiv's wedding to Tom (Matthew Macfadyen), the way-high-up spartan glass World Trade Center offices that house the Waystar Royco C suite, and, in season three, the Villa Cetinale, a 17th-century Baroque villa in Tuscany, as the site of a Roy family vacation. "One of the ways that we tried to portray wealth, without fetishizing it necessarily, is to put in a lot of space, because in New York City you don't get space without spending buck," says the show's production designer, Stephen H. Carter. He has disclosed that the World Trade Center was chosen as Waystar Royco HQ in part because they could make up a very Roy backstory about it: They got the offices at a bargain price following 9/11. The interiors are designed to convey a sense of corporate soullessness as well. ➤




On *Succession,* Logan and Marcia Roy's Fifth Avenue duplex, the Waystar Royco offices, and the Roys' Hamptons estate, with Brian Cox as Logan (top), Sarah Snook as Shiv Roy (center), and Hiam Abbass as Marcia (bottom).

"[We want] the objects in these houses [to] feel expensive but not necessarily like they have been chosen by Logan or Marcia or Shiv or Tom themselves," he adds. "They hire decorators. I think that also helps make them feel a little less grounded as people—that what they really wish for [is] Logan's approval. They don't have that home."

Succession's supreme dedication to the internal logic and realism of the world its characters inhabit is shared by a few other prestige dramas that have seduced audiences and dominated the cultural conversation in recent years: *Big Little Lies*, *The Undoing*, *The White Lotus*, and *Nine Perfect Strangers*. You get a glimpse into lives that feel out of reach; you see the characters' luxury Maui resorts, their NorCal wellness retreats, their uptown Manhattan townhomes, their waterfront manses in the Hamptons and Monterey. Great pains are taken to show the barely discernible differences within the tiers of the superrich. *Succession* costume designer Michelle Matland thinks through the nuances of "who takes a car, who takes an Uber, who takes the subway." Production designer Lester Cohen told *House Beautiful* that for *The Undoing*, HBO's must-watch murder mystery set on Manhattan's tony Upper East Side, faux wooden beams were installed in the home of the Fraser family (played by Nicole Kidman, Hugh Grant, and Noah Jupe) to better contrast with the high ceilings, tapestries, and frosty palatial feel of Grace Fraser's father's (Donald Sutherland) penthouse. You're grateful you don't have to live these miserable lives; it's far more fun to watch.

The series that have come out during the pandemic seem to have an even tighter grip on audiences. It's been a small but crucial respite for viewers, who can delight in the misery and emptiness of the fictional über-rich, their backstabbing family dramas, their whodunits, and their lack of self-awareness instead of being sent into an anxiety spiral over yet another Covid variant.

In HBO's *The White Lotus*, Mike White's satirical examination of privilege that follows around a handful of guests at a luxe Hawaii resort, the hotel itself becomes a character. To achieve that effect, production designer Laura Fox felt that she needed to break up the "neutral" quality of the rooms at the Four Seasons Maui, where the show was filmed, with some campy design conceits—"kitsch meets rich," she calls it. And thus the Pineapple Suite, the place where it all happens, was born.

"There's a helluva lot of pineapple going on in there," Fox says of the fictional hotel's most talked about accommodation, which becomes the fixation of real estate bro Shane Patton (Jake Lacy), whose mother reserved it for him and his new wife for their honeymoon. (The hotel's manager, Armond, played by Murray Bartlett, gave it to some German tourists who got there first and then spends the bulk of the series taunting Shane by offering him other freebies and amenities—anything but the Pineapple Suite—to appease him.)

What helps give the Pineapple Suite its epic, cartoonish quality? "Every glass in there has a pineapple edge to it; every book is a book on the history of the pineapple; every piece of art is pineapple related," explains Fox. "I felt like as long as it still had a bit of elegance, I could put in as many damn pineapples as I could." When Shane accidentally stabs Armond in the finale, mistaking him for an intruder, he does so with a pineapple knife.

The exacting nature of this world-building of course includes the clothes. Matland, *Succession*'s costumer, says she creates a wardrobe for every character. "Every actor has a closet, the same way you and I do," she says. "If they decide that they want to wear underwear in the scene instead of sweatpants, we have the right underwear." To help round out the picture painted by the designer resortwear and Piaget jewelry worn by Connie Britton's character on *The White Lotus*, high-powered exec Nicole Mossbacher, costume designer Alex Bovaird had Britton bring her own Saint Laurent and Gucci shoes. "We were shopping at Neiman's Last Call," she says, referring to the show's Covid-restricted options. "We borrowed jewelry from the jewelry store at the Four Seasons."

The appeal of Ted Lasso, the Emmy-winning comedy on Apple TV+ about an American football coach hired to head up a Premier League British soccer team, has more to do with the heart of its characters than their moral bankruptcy. But the show has proved no less consuming. Production designer Paul Cripps notes that viewers get a sense that something darker is simmering under the title character's always-sunny outlook through subtle choices requested by co-creator and star Jason Sudeikis. In season two's Christmas episode, the holiday decorations in Ted's apartment were placed "in a way that they were only visible from the Zoom angle; he couldn't be bothered to put the decorations up in the rest of the room, [suggesting] something about his mental health."

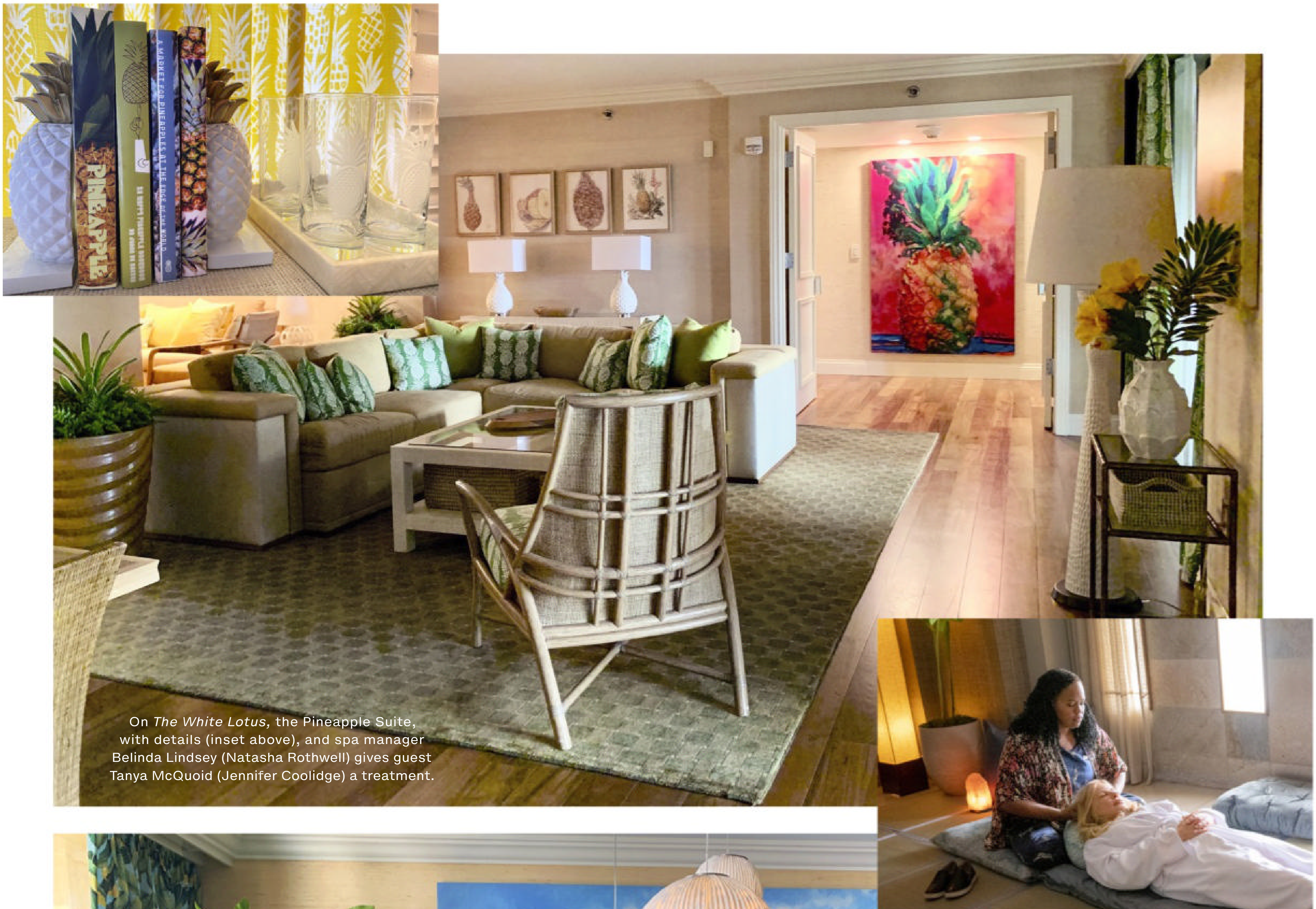
It all comes down to believability—for the audience, for the actors, for everyone behind the scenes. It's what makes it all work. "I do think that in terms of protecting the realism, you believe the outlandish things that happen, [and] that can be so funny," says *Succession*'s Carter, "because they're grounded in a space that seems so real." HB

On *Ted Lasso*, Jason Sudeikis as Ted Lasso in his flat with strategically hung Christmas decor (left), plus the AFC Richmond football team's locker room (right).





THIS PAGE: COURTESY APPLE. OPPOSITE PAGE, FROM TOP: COURTESY HBO (2); MARIO PEREZ/HBO; COURTESY HBO; MARIO PEREZ/HBO



On *The White Lotus*, the Pineapple Suite, with details (inset above), and spa manager Belinda Lindsey (Natasha Rothwell) gives guest Tanya McQuoid (Jennifer Coolidge) a treatment.



The Palm Suite from *The White Lotus*, and Mark and Nicole Mossbacher (Steve Zahn and Connie Britton, at right) in the Tradewinds Suite.

VOICES: AI WEIWEI

CONTINUED FROM PAGE 78

environment to help an individual.

SM: Given the various roles that the studio in Caochangdi has played in your life—as a space that you imagined and created, as one where you lived and worked, as a place of confinement—what does it represent to you now? Where in your memory or consciousness does it reside?

AW: The studio in Caochangdi is the first place that comes close to a home for me, although it was a temporary and illegal construction. It was created with my own hands and according to my own vision of life, so it is the first layer of a shell, like a mollusk shell. In my memories, it is a place that carries the purest, ultimate utopian imagination of home.

SM: While you were under house arrest, you began to search for the location where you were held in 2011. When you finally found it, you called Wang Fen, elated. Why did finding that place mean so much to you?

AW: The Chinese government made me disappear for 81 days, which is the biggest harm that power can do to individuals. They made you disappear during a period of your life. You couldn't even know where you were and would start doubting if you ever existed. There is nothing more absurd than this. After the 2008 Sichuan earthquake, I embarked upon the project "Citizens' Investigation" to look for the names of 5,000 schoolchildren who died. When people die, they need to have a name. We needed to know who they were, when they were born, where they were when the school collapsed, who their family was. This project was accomplished after several years' efforts. As for my own disappearance for 81 days, could I accept that I had really disappeared? That is why I looked for my "temporary home" where I was secretly detained. It would have been one of the biggest regrets in life if I had not found it. It took me two years to find it. For me, it was the confirmation of my existence during that period. When I found it, I had a very strong sense of achievement, which compensated for the long existential void that I felt.

SM: After you got your passport back in 2015, you left China for Berlin. But the current wave of nationalism and anti-immigrant sentiment that has swept through so much of the Western world had already begun to take hold, and you didn't really experience a feeling of welcomeness or community. What did you hope to find there? And why did you ultimately decide to leave?

AW: Immediately after my arrival in Berlin, I established my studio and held a teaching position. This was my way of establishing a solid relationship with a place. These are the means that help us understand ourselves; without these means, our self-understanding wouldn't be complete. I left Berlin because the cultural characteristics of the city were very different from what I had imagined. Since I am a person without the feeling of home, I didn't care about abandoning it. So I moved forward.

SM: You relocated to the U.K. on the eve of Brexit, and you recently moved once again, this time to Portugal. Where do you think you, Wang Fen, and Ai Lao will wind up?

AW: What we see now will not be the final settlement. Wang Fen and Ai Lao have been through a lot of these experiences with me. Even in a supposedly safe place like our home, we were bugged. We were under surveillance when we went for a walk with Ai Lao in parks, when we were in the car or in a restaurant. After I left China, Wang Fen, Ai Lao, and I went to a lot of refugee camps, border areas, and places where underprivileged and marginalized people lived, including Mexico, the Middle East, and African countries. We saw a lot of what we did not see before, and we also came to understand that our experience is not unique.

SM: Near the end of the book, you discuss the impetus for your 2017 documentary, *Human Flow*, which dealt with the global refugee crisis. Do you think working on that film changed the way you viewed or understood some of your own experiences?

AW: After I left China, I immediately threw myself into the making of *Human Flow*, a film about many millions of people who also had to leave their home. My life conditions and experiences are very relatable to people who had to leave their home because of wars and disasters. The experience of displacement is the same. Before *Human Flow*, I dealt with these issues in previous projects, but it was during the making of *Human Flow* that I realized that human beings, from ancient times to today, have always been looking for home—the process of building a home and leaving a home. I saw that some refugees still held on to the keys to their homes, although we all knew that the entire streets or even the entire cities where they used to live had disappeared. It made me understand the core of humanitarianism, which is tightly tied to human rights and people's freedoms of expression and development.

SM: When you first started blogging and using Twitter, there was great optimism about the internet and social media; both have played a crucial part in your art and activism. But more recently, we've seen some of these ideas and tools appropriated for more nefarious purposes: to sow hate and division; to spread conspiracy theories and misinformation; to politicize a global health crisis. Have your feelings about the power of the internet and social media to reach and galvanize people changed at all?

AW: The internet remains the most important feature of today's society. This technological invention decreased the cost of interpersonal communications and maximized the possibilities of acquiring information. At the same time, it has reached its maximum potential because of the manipulation of the internet by political, religious, and other groups. Human beings have been continuously creating and using new technologies. We have no choice but to struggle to prevent these new technologies from being used by authoritarian regimes or ill-intentioned people. Democratic societies are encountering unprecedented challenges, which come not only from authoritarian regimes but equally from inside a society with narrow-mindedness, greed for power, and material desire, which are ingrained in human nature. This is a big challenge to American politics. [But] I think today's plight is universal and globalized.

SM: Your relationship with China now must be extremely complex. Do you still feel a strong connection to the country?

AW: I don't think I am emotionally attached to China as a country, but China also represents one sixth of the world population. I am very curious about this huge population. It is a group of people who have gone a long way historically. Of course, I wish I could contribute to its development.

SM: What does home represent to you now? Where do you feel most at home?

AW: Home represents like-minded people with the same worldview and independent thinking. I haven't yet found a place that I can call home in this world. For me, home is more like a perpetual search. HB

TRACEE ELLIS ROSS

CONTINUED FROM PAGE 108

Like all marriages in comedic plots, hers is one of opposites brought together for laughs. But beneath the comedic tension, Ross plays Bow as a woman who finds the frictions between herself and her husband and children fascinating, a wonder of life, something ultimately to take joy in. Dre, Bow's husband, may sometimes tease her for being a geek—that is, overly enthusiastic and earnest about her surroundings—but Bow is a geek for the people in her family. She genuinely likes them, a rare emotional note in sitcom parents. Anthony Anderson, who plays Dre, says, "It's a great shorthand that we have. There's a freedom to being able to work alongside an actor like that because it takes the fear away. We can become kids together and just get lost on the playground as Dre and Bow."

Tricia Rose, a professor of Africana Studies at Brown University and Ross's friend of 10 years, says, "She is a quintessential example of someone who's been able to be successful and recognized and rewarded more than some others but, at the same time, is so profoundly underestimated and underappreciated for what her gifts really are. Her actual creative and comedic genius is so profoundly underrated. And that's all tied up with gender, with race." Rose continues, "Yet she figures out a way to be cognizant of all that, but it doesn't control what she chooses to do. It doesn't determine how she perceives herself. It doesn't engender any jealousy or brittleness about others. It's her management of that that's pretty much like a blueprint for everybody."

For her role on *Black-ish,* Ross has been nominated for an Emmy five times. Her first nomination, in 2016, was the first time in 30 years that a Black actress had been nominated for a lead role in a comedic series.

As Ross reflects on the near-decade she has spent playing Bow, she says that this time, ending a long-running show and putting a beloved character to rest feels different. "I'm ready for it to be the end, and also it's going to be really hard. I mean, eight years we've watched the TV kids grow up. We've watched Anthony's beard do tons of different things," she jokes, breaking into a wide grin. But also, "I found my voice. It came before, but I really started using it during *Black-ish*."

Ross has been vocal about issues of representation in media and political representation for women. In 2020, she hosted the second night of the Democratic National Convention, highlighting the historic nomination of Kamala Harris for vice president.

"*Black-ish* offered me a different and larger platform," she says. "I've always been a person who speaks up. I can't help it. Sometimes the practice for me is—perhaps the exercise today is to not speak up."

Outspokenness, boldness, and a professed desire for justice are all commendable attributes in girls and women now, but Ross remembers when it wasn't that way. "Listen, learning to be me has been a really long journey," she says, her face suddenly serious. "I tried being small and feeling things in little ways. It took me a long time to get to know myself, to accept myself, and even on some days to really like and love myself. And then it took me a whole other load of years to have the courage to actually live in the world as that person. And it's been trial and error, chewing on ground glass. It's been a hard-earned journey of self-discovery and self-acceptance. I mean, I came out of the womb like this. I literally think I was like, 'Woo-hoo! I'm here. What have you got? Let's go!' "

Ross tells me a story from her childhood: "My pediatrician said to my mom, when I was teeny weeny, 'Here's the deal with Tracee. She's a ball of energy. And your job as a parent is to just help guide it in the right direction.' " She holds up both hands and makes an ushering motion to the air in front of her, as if urging an unruly imaginary puppy to heel. " 'You cannot change this energy.' I have many a memory of really genuinely thinking that who I am was wrong. Just wrong. And that I had to learn to be somebody else or I was really going to ruin my life. And the biggest epiphany and opening for me was that, no, the best I could do was actually be me."

Unabashedly being herself extends to a candidness in our talks that is refreshingly rare. Frequently, Ross will pause, a word escaping her memory. "Oh," she explains matter-of-factly, "I'm going through perimenopause at the moment. It's really frying my brain."

What has that experience been like? "It is really bizarre, but it is the most glorious invitation into a new season and chapter in my life. There's no information about it. There's shame talking about it."

But her understanding of this next adventure has come from the family she has created for herself. "My friend Michaela told me, 'This is an invitation into your wild-woman phase, to being a moon driver. You have spent years being driven by the moon, and now you are going to drive the moon.' And I was like, 'That's right. I'm about to drive the moon,' " she says with a laugh.

"Another friend was like, 'Your womb will no longer have to be thinking it's going to make a baby. You can fill it with all your creativity.' And I was like, 'That's right. I'm going to make babies of projects and things out of my womb.'

"I'm the sexiest I've ever been. And when I say that, I mean I feel the most myself. And the information is just not out there. And it's as if you get to this age and—what was that Tina Fey sketch?" she asks, referring to the one Fey starred in on *Inside Amy Schumer* called "Last Fuckable Day." "It's like, they're going to cart me off in a canoe into no-man's-land. Fuck that. Shut up. I'm going to be sexy all over the place," she says, flashing the sly smile again. "Living my life with my juice."

THE FINAL TIME WE SPEAK, it's the morning of the Met Gala. Later that day, Ross will appear on the red carpet in resplendent royal-blue Balenciaga Couture. When we speak, she's in her hotel room, which she has made her own, having knotted up one of the curtains to better let in the light, her voice in concert with the taxicab horns coming up from the street. At one point, a horn sounds loud enough to drown out her words, and she breaks from her story to yell back, "Hello, New York!" in salutation.

I ask her again how she comes to feel at home in the world, in all these shifts of time and self.

"Because of the childhood that I had and my mother's career, from an early age, even though I couldn't define it at the time, I had to find a sense of home and safety within my body and with people. It wasn't always about a space, and that remains for me," she says. "Home for me is about safety and embrace. It's about shedding all the external masks that we have to wear out in the world. Home is really about beauty, safety, history. My friendships are home for me. My family is home for me. It's an energetic connection that creates a sense of safety and groundedness, where I don't have to wear any mask. I can just be myself." HB

DIRECTORY

COVER Balenciaga opera coat, price upon request; balenciaga.com. Tiffany & Co. Schlumberger earrings from the 2021 Tiffany Blue Book Collection, price upon request; tiffany.com. **INSIDE COVER** Balenciaga opera coat, price upon request; balenciaga.com. Tiffany & Co. Schlumberger earrings from the 2021 Tiffany Blue Book Collection, price upon request; tiffany .com. **EDITOR'S LETTER Page 26** Alexandre Vauthier Haute Couture jeweled headpiece, price upon request; alexandrevauthier.com. **TABLE OF CONTENTS Page 40** On Tracee Ellis Ross: Schiaparelli Haute Couture dress and earrings; prices upon request. Interior: Maison Plage book stack, $546, Constanza Vallese sculpture, price upon request, Jessalyn Brooks art, $990, Arjé dining table and sofa, prices upon request, Ben Kicic dining chair, $2,375, Kassandra Thatcher lamp, $1,710, Re Jin Lee pedestal, $5,000, Nordic Knots rug, $2,445; arje.com. Anna Karlin mobile light, $5,875; annakarlin.com. **Page 42** "Come as You Are": Y/Project jacket and pants, prices upon request. Versace bikini, price upon request. Eres bikini top, $155. Dior sunglasses, price upon request. Balenciaga necklace, $795. Gucci scarf (in belt loop), $495. Louis Vuitton boots, $2,470. "Into the Light": Lemaire dresses, $380–$760. **PORTRAIT MODE Page 54** Bulgari High Jewelry necklaces, prices upon request. **4 OF A KIND Page 60** Messika Paris necklaces, $25,200 (top) and $6,840 (bottom). **WATCHES Page 68** Van Cleef & Arpels Pompon Gaia necklace-timepiece, price upon request. **Page 70** Bulgari High Jewelry watch, $137,000. Harry Winston Marquise Time timepiece, price upon request. **WATCHES NEWS Page 72** Piaget Polo Date 36mm watch, $51,000. Bulgari Divas' Dream watch, $49,800. Patek Philippe Twenty-4 Automatic watch; $27,800. Cartier Privé Cloche de Cartier watches, prices upon request. 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Falke tights, $21; falke.com. **Page 104** Giambattista Valli Haute Couture hat, price upon request; giambattistavalli .com. **Page 105** Dolce & Gabbana Alta Moda gown, price upon request; 011-39-02-77-88-47-30. **Pages 106–107** Dior dress, price upon request; 800-929-DIOR. **Page 109** Schiaparelli Haute Couture dress and earrings, prices upon request. 011-33-1-76-21-62-59. **Page 110** Dior dress, price upon request. **Page 111** Balenciaga opera coat, price upon request; balenciaga.com. Tiffany & Co. Schlumberger earrings from the 2021 Tiffany Blue Book Collection, price upon request; tiffany.com. **Page 112** Balenciaga opera coat, price upon request; balenciaga.com. Tiffany & Co. Schlumberger earrings from the 2021 Tiffany Blue Book Collection, price upon request; tiffany.com. **Page 113** Giambattista Valli Haute Couture hat, price upon request; giambattistavalli.com. Portolano gloves, price upon request; portolano.com. We Love Colors tights, $15; welovecolors.com. **COME AS YOU ARE Page 114** Dior bodysuit, $1,100, jeans, price upon request, and belt bag, $1,750; 800-929-DIOR. Polo Ralph Lauren shirt, $148; ralphlauren.com. Alexander McQueen ear cuff, $540; 332-214-7080. Gucci necklace, $1,390; gucci.com. Marla Aaron chain, $5,555, and bracelet, $725; marlaaaron.com. Chanel belt, $1,575; 800-550-0005. Gucci scarves, $495 each; gucci.com. **Page 115** Alexander McQueen jacket, $3,690, and skirt, $1,670; 332-214-7080. Hermès swimsuit, $425; hermes.com. Chanel bandanna, $450, and belt, $1,575; 800-550-0005. Saint Laurent by Anthony Vaccarello belt (worn as necklace), $945; 212-980-2970. Louis Vuitton boots, $2,470; 866-VUITTON. **Page 116** Louis Vuitton x Fornasetti jacket, $4,000; 866-VUITTON. Louis Vuitton jeans, price upon request, and boots, $2,470; 866-VUITTON. Free People tank, $20; freepeople .com. Balenciaga necklace, $795; 212-328-1671. Saint Laurent by Anthony Vaccarello belt (worn as necklace), $945; 212-980-2970. Chanel belt, $1,575; 800-550-0005. Versace foulard, $295; versace.com. **Page 117** Alberta Ferretti jacket, $1,170, and pants, $720; Saks Fifth Avenue, NYC, 212-753-4000. Balenciaga necklace, $795; 212-328-1671. Louis Vuitton bikini top, $410; 866-VUITTON. Eres bikini top, $155; eresparis .com. Chanel belt, $1,575; 800-550-0005. Gucci scarf, $495; gucci.com. **Page 118** Chanel top, $2,100, jeans, $3,100, card holder, $1,400, belt, $1,575, and bandanna, $300; 800-550-0005. Eres bikini top, $155; eresparis.com. Alexander McQueen ear cuff, $220; 332-214-7080. Saint Laurent by Anthony Vaccarello belt (worn as necklace), $945; 212-980-2970. **Page 119** Junya Watanabe x Versace top, $1,520; Comme des Garçons, 212-604-9200. Junya Watanabe x Levi's denim; similar styles available at Comme des Garçons, 212-604-9200. Alexander McQueen ear cuff, $540; 332-214-7080. Gucci necklace, $1,390; gucci.com. **Page 120** Prada jacket, $4,250; prada .com. Amo T-shirt; amodenim.com. Balenciaga necklace, $795; 212-328-1671. **Page 121** Celine by Hedi Slimane top, $490, culottes, $1,050, and hat, $550; celine.com. Polo Ralph Lauren shirt, $148; ralphlauren .com. Balenciaga necklace, $795; 212-328-1671. Chanel belt bag, $2,275, and bandanna, $450; 800-550-0005. **LET IT SHINE Page 128** Van Cleef & Arpels Hypatia necklace from Sous les Étoiles collection, price upon request; 877-VAN-CLEEF. **Page 129** Louis Vuitton Bravery Collection Arrow necklace and earrings, prices upon request; 866-VUITTON. **Page 130** Gucci High Jewelry necklace, price upon request; gucci.com. **Page 131** De Beers Jewellers necklace, price upon request; debeers.com. **Page 132** Cartier Sixième Sens High Jewelry necklace and earrings, prices upon request; 800-CARTIER. **Page 133** Magnifica High Jewelry necklace by Bulgari, price upon request; 800-BULGARI. **Page 134** Chanel High Jewelry earrings, price upon request; 800-929-DIOR. **Page 135** Dior Fine Jewelry Diorose bracelet and earrings, prices upon request; 800-929-DIOR. **INTO THE LIGHT Page 136** Loewe coat, price upon request; loewe.com. Jil Sander boots, $1,490; jilsander.com. **Page 137** Chloé dress, $6,895; 646-350-1770. Acne Studios boots, price upon request; 310-734-7157. **Page 138** Loewe tote, $2,100; loewe.com. Nehera skirt, $515; farfetch.com. Jil Sander blazer, $3,250, and skirt, $1,450; fortyfiveten.com. **Page 139** Jil Sander blazer, $3,250, and skirt, $1,450; fortyfiveten.com. Acne Studios belt, $350; 310-734-7157. **Page 141** Balenciaga dress, $2,590; 212-328-1671. **Page 142** Louis Vuitton skirt, price upon request; 866-VUITTON. **Page 143** Acne Studios dress, $1,200; 310-734-7157. **Page 144** Loro Piana coat, $7,550, and pants, $6,175; us.loropiana.com. Kwaidan Edition mules, $765; ssense.com. **Page 145** Gauchere top, $765, and skirt, $700; gauchere.com. Giada shoes, $925; 617-350-8868. **Page 146** Kwaidan Editions blanket, $885, and wrap skirt, $1,250; ssense.com. **Page 147** Lemaire dresses, $380–$760; us.lemaire.com. **BEAUTY** 54 Thrones, 54thrones.com. Chidoriya, smallflower.com. Dior, dior.com. Eminence Organic Skin Care, eminenceorganics.com. Estée Lauder, esteelauder.com. Hope, hopefragrances.com. Jillian Dempsey, fyfebeauty.com. L:a Bruket, labruket.com. Morihata, morihata.com. MyKirei by Kao, mykirei.com. Omorovicza, omorovicza.com. Pattern, patternbeauty .com. Róen, roenbeauty.com. Senteurs d'Orient, usa .senteursdorient.com. Skandinavisk, skandinavisk.com. Swedish Dreams, kalastyle.com. Tatcha, tatcha.com. Taza Ayurveda, tazaayurveda.com. Te Plus Te, tepluste .com. Uma Oils, umaoils.com. Voya, voyaskincare.com. Zakia's Morocco, zakiasmorocco.com.

HARPER'S BAZAAR (ISSN 0017-7873), NOVEMBER 2021, ISSUE NO. 3697, is published monthly with a combined issue in June/July and December/January (10 times per year) by Hearst, 300 West 57th Street, New York, NY 10019 U.S.A. Steven R. Swartz, President and Chief Executive Officer; William R. Hearst III, Chairman; Frank A. Bennack, Jr., Executive Vice Chairman; Debi Chirichella, President and Treasurer, Hearst Magazines Group; Kate Lewis, Chief Content Officer; Kristen M. O'Hara, Chief Business Officer; Catherine A. Bostron, Secretary. Harper's Bazaar is a registered trademark of Hearst Communications, Inc. Periodicals postage paid at NY, NY, and additional entry post offices. Canada Post International Publications mail product (Canadian Distribution) sales agreement no. 40012499. Editorial and Advertising Offices: 300 West 57th Street, New York, NY 10019-3797. Subscription prices: United States and possessions: $9 for one year. Canada and all other countries: $29 for one year. Subscription Services: Harper's Bazaar will, upon receipt of a complete subscription order, undertake fulfillment of that order so as to provide the first copy for delivery by the Postal Service or alternate carrier within four to six weeks. For customer service, changes of address, and subscription orders, log on to service.harpersbazaar.com or write to Customer Service Department, Harper's Bazaar, P.O. Box 6000, Harlan, Iowa 51593. From time to time, we make our subscriber list available to companies who sell goods and services by mail that we believe would interest our readers. If you would rather not receive such offers via postal mail, please send your current mailing label or an exact copy to Mail Preference Service, P.O. Box 6000, Harlan, Iowa 51593. You can also visit preferences.hearstmags.com to manage your preferences and opt out of receiving marketing offers by e-mail. Harper's Bazaar is not responsible for unsolicited manuscripts or art. None will be returned unless accompanied by a self-addressed stamped envelope. Canada BN NBR 10231 0943 RT. POSTMASTER: Send all UAA to CFS (see DMM 507.1.5.2); NONPOSTAL AND MILITARY FACILITIES: Send address corrections to Harper's Bazaar, P.O. Box 6000, Harlan, Iowa 51593. Printed in the U.S.A.



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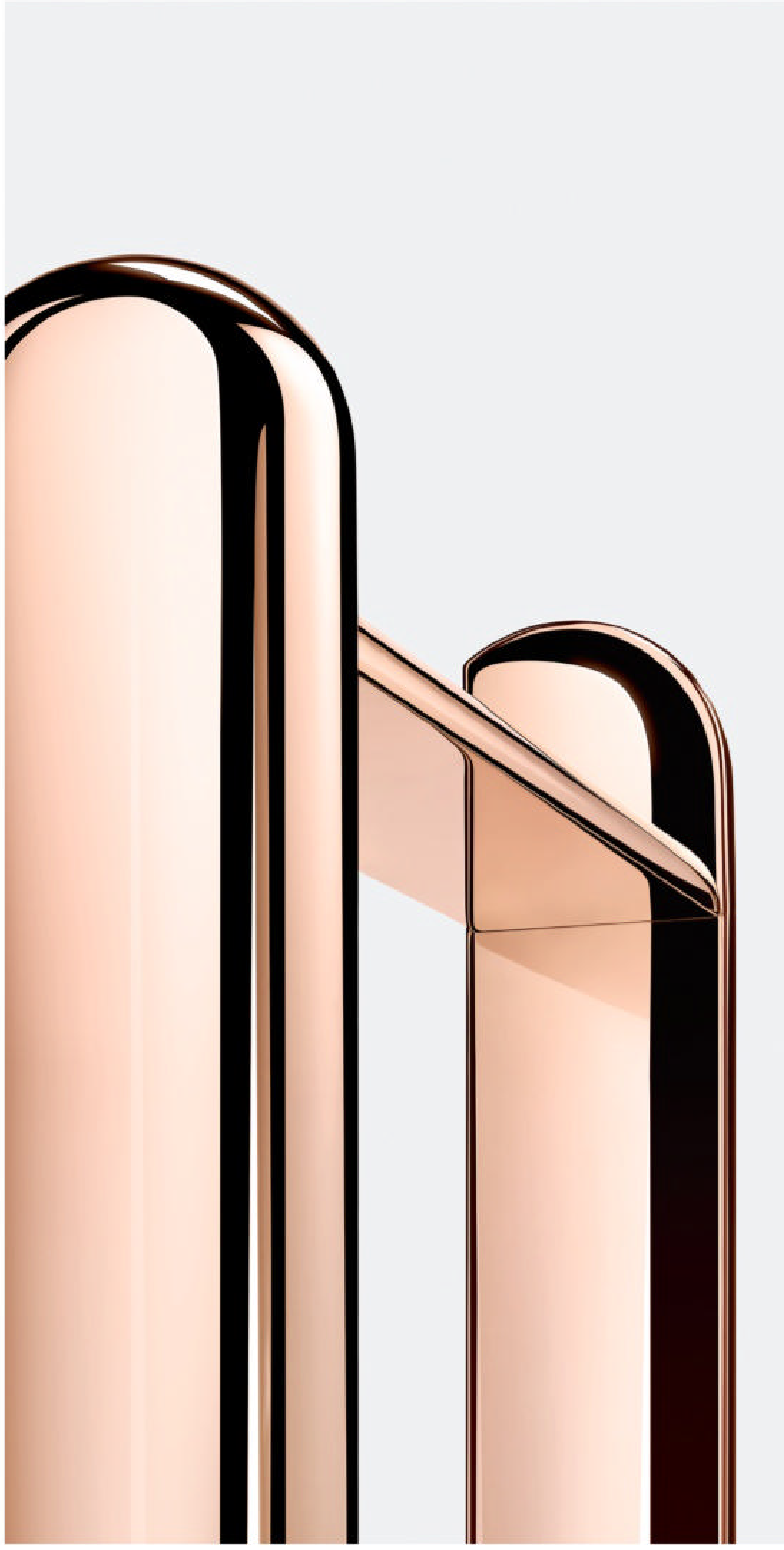
MELVIN SOKOLSKY

NOVEMBER 1963

IN THE 1960S, MELVIN SOKOLSKY'S OTHERWORLDLY IMAGES brought a magical-realist flair to *Harper's Bazaar,* featuring ambitious conceits that frequently required a mix of ingenuity, skill, and great luck to pull off. Sokolsky often looked to art for inspiration. Perhaps his most famous shoot for *Bazaar,* his March 1963 "bubble" story, was a riff on the Dutch painter Hieronymus Bosch's 15th-century triptych *The Garden of Earthly Delights* and involved encasing model Simone d'Aillencourt in a plexiglass orb suspended from a crane that made it appear like it was floating in and around the streets of Paris. For a skiwear shoot that same year, Sokolsky took a cue from the surreal scale at play in René Magritte's 1952 painting *Personal Values,* which depicted the contents of a bedroom—a glass, a comb, a matchstick, and a brush—rendered enormous and propped up on the furnishings. But Sokolsky found the real source material for the session much closer to home. "My mother's old kitchen chair was stored in the studio prop room—a simple kitchen chair that I grew up sitting on. I asked the carpenter to scale it up to 10 feet," he says. "The big chair was placed on the set, and everyone in the studio was climbing up on it and posing. It created a space that demanded interaction with the observer." The original story ran in black and white; the color image seen here was an outtake that has nonetheless become one of Sokolsky's best-known pictures. "The art department thought the image was so weird," Sokolsky says. "But times and tastes have changed." HB

Big Chair Lean, 1963. Photograph by Melvin Sokolsky




CARTIER







